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July

# ARCHITECTURAL DIGEST

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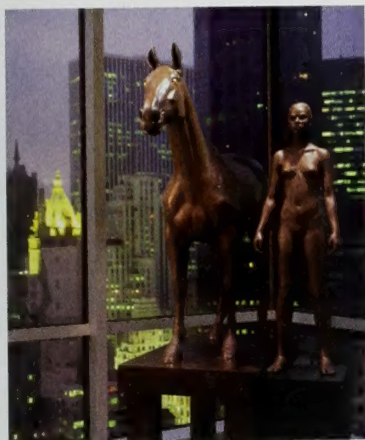
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July 1987

## ARCHITECTURAL DIGEST



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## ARCHITECTURAL DIGEST® THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

VOLUME FORTY-FOUR/NUMBER SEVEN

*Architectural Digest* (ISSN 0003-8520) is published monthly by Architectural Digest Publishing Corp., a subsidiary of Knapp Communications Corporation, Cleon T. Knapp, chairman. Editorial and executive offices are located at 5900 Wilshire Boulevard, Los Angeles, CA 90036.

#### SUBSCRIPTIONS:

Rates for the U.S.A., its territories and possessions: 12 issues, \$39.95; Canada and all other countries: 12 issues, \$55.95. Single issues in the U.S.A.: \$4.50; \$4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, Iowa 50340. Direct nonsubscription correspondence to editorial office.

#### INTERNATIONAL EDITION:

A special edition of *Architectural Digest* is published in Italy.

#### SELECTED ISSUES AND SLIPCASES:

Back issues of *Architectural Digest* and slipcases may be obtained by writing Wilshire Marketing Corp., Dept. AM77, 5900 Wilshire Blvd., Los Angeles, CA 90036, or by calling our toll-free number, 800/421-4448, Mon.-Fri. 9 A.M.-5 P.M. Pacific Time. In Calif., call 800/252-2071. Prices (effective through December 31, 1988): back issues, \$6 each; slipcases, \$8.95 (\$2 shipping).

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Second-class postage paid at Los Angeles, CA and additional mailing offices. POSTMASTER: Send address changes to *Architectural Digest*, P.O. Box 10040, Des Moines, IA 50350-0040.



he'd told me at the beginning I  
ld know when the time was right  
whisk her away for a weekend.  
If I did was hasten the process.

I'm not like other girls."  
She'd made it clear that she was in  
urry to fall in love, that a serious  
ionship was—out of the question.  
Besides, you're much too young  
yet for a really romantic weekend  
e country," she taunted.  
I endured this for just six weeks.  
Once I'd made up my mind, it took  
a moment to find a jeweller with  
aste and flair to sell the collection  
atches made by Concord.  
You'll be wanting something for a  
y dark-haired lady, I'd warrant,"  
the jeweller taking out trays and  
s from his vast Concord selection.  
I knew which one was hers in less  
a second.

Incredibly thin with a gold face  
athed in soft-brushed stainless  
l, there were no numbers, just dia-  
ds marking the hours.  
Embedded in the bezel, a ring of  
nlessly endless diamonds.  
And a bracelet held together by  
ole, solid 14 carat gold bars.  
It was her kind of classic and time-  
taste, so different from all those  
bulky, flashy brand names some of

my earlier ladies had boasted.

This particular model was called  
the Concord Mariner SG®.

"A watch like this deserves a beau-  
tiful wrist," the jeweller sighed as he  
took my cheque.

"And a change of heart," I thought  
to myself.

Knowing how unimpressed she  
was with all the obvious trappings of  
wealth, I took her out the very next  
night, but I took her to the Light-  
Heavyweight Title Bout. It was a mas-  
terly stroke.

She shouted from beginning to  
end, with a paper cup of beer in one  
hand and, fortunately, me in the other.

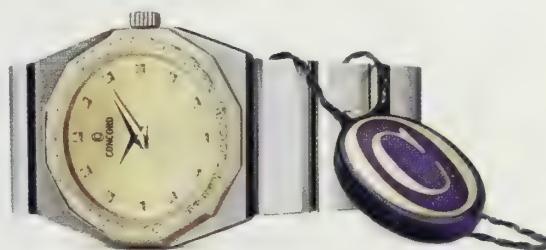
Later, whilst saying a gentle good-  
bye, I pulled out my package.

"I think the time has come," I said.

She opened the box, revealing one  
of the world's most beautiful timepieces.

She smiled, slowly, with her eyes  
smiling last and longest.

"What do you get for breakfast up  
in this countryside of yours?" she  
asked softly. The time had come.



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*The editors invite your comments, suggestions and criticisms.*

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What a joy to read your article on Thor Heyerdahl in the February 1987 issue. When you first inserted pictures of people in the rooms you photographed, I resented it. I felt they were intruding on "my" houses. The article featuring Mr. Heyerdahl was an exception. I loved reading about his exciting, productive life and his simple abode. I'd enjoy more articles about dynamic, self-made people.

*Jane Wright*

*Apple Valley, California*

The contemporary living space set within Roger Anger's restored medieval castle (March 1987) seems so different from the rest of the rooms that it would be interesting to know exactly how it fits into the more traditional portion of the design.

*William Estrelli*

*Tampa, Florida*

"New Life for a Medieval Castle" was the kind of article I like most: the illumination of an unusual solution to a design problem. Who would have thought an authentic castle could be usable as a modern residence?

*Dee Michaelis*

*Cincinnati, Ohio*

As a frequent reader of your magazine, I recall the beautiful and tastefully decorated home of the Ricardo Montalbán in the December 1983 issue. Their new home in the March issue is the coldest structure ever pictured in your pages.

*Mary Kay Smith*

*Windham, Maine*

Your coverage of the Legorreta-designed residence of Mr. and Mrs. Ricardo Montalbán (Architecture, March 1987) is one of your best stories in years. As I scanned the pages I wondered who could have written such beautiful baroque prose while showing a marvelous knowledge of

so many cultures and such immense artistic intuition. To my delight I saw it was none other than Carlos Fuentes, one of the great novelists of the Spanish language. You would have put the crowning touch on the article by giving some bibliographical information about Mr. Fuentes, who has drawn brilliant vignettes from Mexican social history in his work.

*Caroline C. Hendrickson*

*Gettysburg, Pennsylvania*

You can't imagine my surprise when I opened the March 1987 issue to the article "North Star." Hurrah! It is exciting to see the architecture of Vermonter David Coleman represented in my favorite magazine. The only disappointment: too few interior pictures. I wanted to go inside! I hope to see more of Mr. Coleman's work in the future.

*James Leon Mays*

*Montpelier, Vermont*

Ronald Crosetti's "Versatile Retreat" (March 1987) looked cozy but crowded. The more I read your magazine, the more I realize that my preference is for the spare, uncluttered designs you show. I don't think I could live with objects, however precious, covering every surface.

*Arthur Bryant*

*Dallas, Texas*

When I see a house that looks contemporary and also comfortable—like designer Ronald Crosetti's condominium in Lake Tahoe—I am usually curious about the way the design holds up on a day-to-day basis. I appreciated your writer's explanation of the way the entrance hall does triple-duty as a dining room and guest room, for instance. It was gratifying to be let in on some of the solutions to everyday problems.

*Sandra Cooper*

*Billings, Montana*





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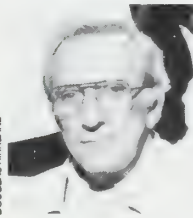
JOHN BRYSON

Our July issue draws its energy from contrast. Herb Caen writes of his peripatetic life in San Francisco—where he has lived at nineteen different addresses over the past fifty years—while Lady Anne Somerset tells of the legacy of Badminton House, inhabited by her family for over three centuries. Architect Ricardo Bofill's residence and offices in Barcelona, created from an old cement factory, paradoxically suggest a sensibility directed far into the future. Montaigne, on the other hand, is a historic Mississippi residence that speaks directly of the antebellum South. Thomas Britt

has made a departure from his recent work to design the interiors of an eighteenth-century farmhouse in Connecticut, whose spirit could not be further removed from that of Michael and Kim McCarty's contemporary Malibu house. And the modern art collection of Andy Williams is a provocative counterpoint to the John Wallachs' delightful folk pieces. There is more, of course—James and Sharon Hoge in New York, Rena Dumas in Paris. All of which confirms that when opposites attract, sparks fly. A fitting image, after all, for July.

Paige Reute

Editor-in-Chief



DOUGLAS KIRKLAND

Andy Williams

## Architectural Digest Visits: Andy Williams

"If I miss the opportunity to bid at auction in New York on a particular piece—an Archipenko sculpture was a recent example—I know I can find a comparable work in a gallery," says Andy Williams, one possible reason the singer has an apartment in Manhattan. More important, though, is the extra space it provides for a constantly expanding art collection. Unfortunately, the singer says, his main residence in Los Angeles is "totally dismantled." It started when he wanted to install a new Jacuzzi. "The builder said, 'Well, it won't match the pool, and if you're going to put in a new pool, you might as well get rid of the decking.' Then he asked if I'd thought of adding a bar and barbecue area, and once I did I thought I might as well replace the floors and add French doors in the house." The singer sighs. "For want of a Jacuzzi. . . ." See page 40.



EDWARD ST MAUR

Caroline,  
Duchess of Beaufort

## Badminton House

"The game of badminton got its name here one afternoon in the nineteenth century when the ladies of the house set up a net in the North Hall," says Lady Anne Somerset, who writes of her parents' ancestral home this month. "The official dimensions of the modern badminton court nearly match the measurements of the hall," she adds. Since then, the seat of the dukes of Beaufort has become something of a mecca for enthusiasts of the game,

who visit from as far away as Japan. Home to the Somerset family for generations, Badminton House is also a piece of living history, filled with the art, antiques and atmosphere of three centuries. See page 48.



PETER VITALE

Sharon King Hoge

## On Gramercy Park

When James Hoge, long associated with the *Chicago Sun-Times*, moved to New York in 1984, he devoted most of his energy to his job as publisher of the *New York Daily News*. His wife, Sharon, temporarily turned her efforts toward finding a place to live. "I looked at 220 apartments," says the former Boston and Chicago consumer reporter and talk-show host. "I hadn't been in New York long, and it was a wonderful way to learn my way around." Sharon King Hoge—who writes about her experiences in this issue—found the apartment through her old college roommate, a relative of the family that had lived there since it was built. Notes the persistent Hoge, "As a consumer reporter you look at things in an exhaustively methodical way—and then buy what you feel like anyway." See page 56.



STEVEN BROOKE

John Wallach

## Folk Tales

Despite their obvious interest in American folk art, John Wallach, a foreign-affairs editor for the Hearst papers, and his wife, Janet, a frequent contributor to the *Washington Post*, have made good use of their business trips abroad. A visit to Egypt when John Wallach interviewed Anwar Sadat yielded a

continued on page 16



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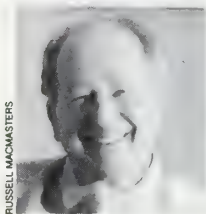


continued from page 14



Janet Wallach

mummy case from the 22nd Dynasty. Other finds include early Peruvian textiles, Assyrian and pre-Columbian pottery—all chosen, says Janet Wallach, “for their color, texture and form.” One piece in the couple’s Washington home remains a sentimental favorite, however: a carved carousel figure of a ringmaster, the first thing they bought together. While the two were dating, the figure sat in Janet Wallach’s Manhattan apartment and “bore a striking resemblance,” she says, to her future husband. *See page 62.*



Herb Caen

### Odyssey by the Bay

“The City” has been the source of Herb Caen’s most enduring love affair. Marriages and residences have come and gone, but San Francisco has remained a constant. With the exception of an eight-year sojourn at the *Examiner* in the fifties, Caen has written his three-dot column and essays for the *Chronicle*

for the better part of five decades. Each day he arrives at the office at 9:30, checks out items, makes calls and reads every letter he gets—about a thousand a week. Social lunches plus openings, dinners, parties, clubs—four or five stops a night—are de rigueur. His present apartment is a haven from a mandatory nonstop social life. Designed by the late Billy Gaylord, it is “a place where a night at home is a happy occasion—I feel snug there,” says Caen, who writes about it in this issue. *See page 68.*



Hugh Newell Jacobsen

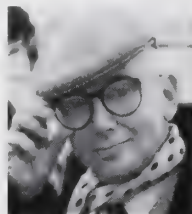
### Classical Allusions

While designing the spectacular Greek house we show this month, architect Hugh Newell Jacobsen deliberately took the long view. It was, in fact, the only view—“a long vista stretching across the plain of Attica to the mountains beyond.” The problem was that it was visible only through a narrow gap between two houses. And as the new house was proceeding, another structure suddenly rose to interfere with that glorious view. The resourceful Jacobsen had a solution—he made the exasperating newcomer less obtrusive by blocking it with five trees along the rear deck of his clients’ house. Interior designer Jacques Grange of Paris also



Jacques Grange

proved resourceful, managing to integrate furnishings of different periods as well as a wide-ranging art collection. Now, late Picassos are superbly at ease with antiquities from the fourth century B.C. *See page 72.*



Jay Spectre

### International Style

When Jay Spectre was asked by a couple he’d known for years to remodel their house in Mexico City, he says his first impression was that it was “post-war anonymous in style, but a very good house. The upgrading of the structure was the catalyst for a complete redecoration of the interior.” The residence, filled with a collection that includes works by Renoir, Toulouse-Lautrec, Tamayo and Maillol, has under Spectre’s hand shed its former undistinguished character for a sophisticated look that reflects the owners’—and the designer’s—eclectic style. *See page 84.*



Dale Montgomery



Luis Rey

### East Side Story

Commissioned by peripatetic clients, designers Dale Montgomery and Luis Rey had an enviable assignment: to find a New York apartment, get it in shape, and then notify the couple when it was ready. The owners gave the designers carte blanche, indicating only that they would prefer a contemporary design. (Their other homes are more traditional.) Says Rey, “When we first saw this place the interiors were rather unattractive. There were too many little rooms and the parquet floors were just ordinary. Basically what appealed to us was the view.” Adds Montgomery, who has known the wife for many years, “My friends are seldom alone—always surrounded by friends and family—and they never stop traveling. Luis and I tried to create a place that would be very New York and yet retain that international flavor.” *See page 92.*

Kim McCarty  
Michael McCarty

### View from Malibu

“I’m willing to wager that if you blindfolded a knowledgeable traveler, flew him to our house, sat him down to a Provençal meal and then took off the blindfold, he’d think he was on the Côte d’Azur,” says Michael McCarty. He may just be right. The Malibu house that restaurateur McCarty shares with his artist wife, Kim, stands on a hillside with a legendary view. And his bold, innovative cuisine—featured at Michael’s in Santa Monica and the Rattlesnake Club in Denver—is just as celebrated. The comparison only goes so far, however, and McCarty says he might hedge his bet—but only “because our Malibu beaches are so much more beautiful than those of the Riviera.” *See page 96.*

continued on page 20





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continued from page 16



Thomas Britt

### Colonial Contours

"My job as a designer," says Thomas Britt, "is to be able to do anything." Nevertheless, a two-hundred-year-old Connecticut farmhouse was quite a change in style for him. "One problem," Britt explains, "was that the owners had a conglomeration of furniture they'd acquired over the years. It was stuck hither and yon all over the house and needed organizing." To tie it all together he added stencils in every room but one. "The stenciling was a very pleasant surprise," says the husband. "When he first started, we hadn't any idea it would be so extensive or so interesting—or that the kids would like it so much." See page 102.



Mary Louise Goodrich

### Montaigne's Invitation to the Past

A story that remains a constant source of amusement to Mary Louise Goodrich concerns the mayor of Natchez, Mississippi. "He sat right in this living room several years ago and said to me, 'We're going to put a road through the front of your grounds here, Mrs. Goodrich. Cut down all those trees. Mon-

tagne's going to be right by the road. And there's absolutely nothing you can do about it.' It was then, of course, that I got busy putting the house on the National Register. But wasn't that a remarkable thing for him to say?" Remarkable, indeed, for Mrs. Goodrich was instrumental in founding the Natchez Pilgrimage in the 1930s, which has helped rejuvenate the local economy and saved many of the area's historic houses, as well as serving as a model for similar programs around the country. "The first year we opened the houses to the Natchez Pilgrimage, about seven hundred and fifty people came," recalls Mrs. Goodrich. "There was only one small hotel in town, so we put guests up in our own houses and took them touring. I think that's what made it so successful—the personal feel." See page 114.



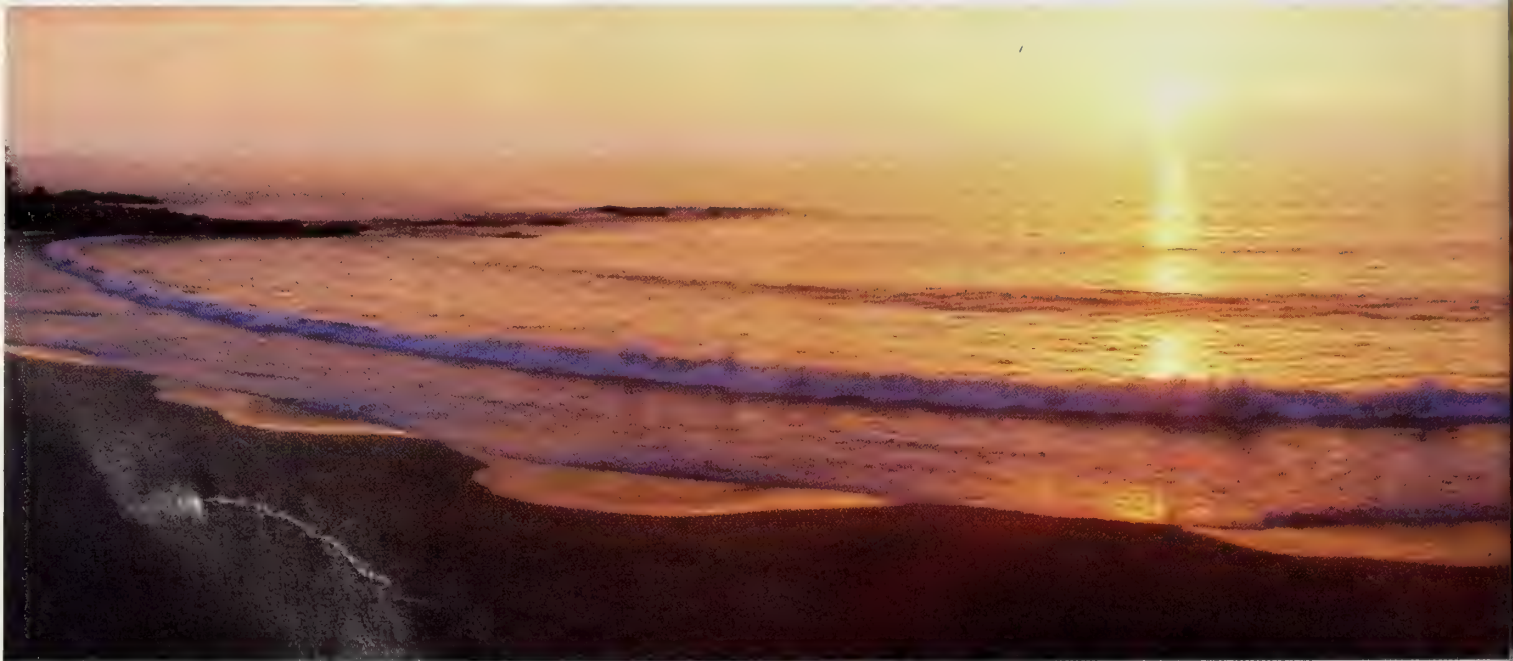
Jack Miller

### Gardens: Dans la Forêt

The beginnings of Jack Miller's Zen garden in Pennsylvania are rooted in moss. That might seem an insubstantial basis for such an undertaking, but, it was the abundance of moss on the sloping woodland acreage that inspired Japanese landscape architect Hiroshi Makita to suggest the horticultural

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Hiroshi Makita

tural adventure that resulted after the two men met. Due to the pooling of their talents, Dans la Forêt—named in tribute to Miller's French-Canadian wife, who runs their Morin-Miller art gallery—is a horticultural work of art. For many years Jack Miller's work took him away from home frequently, and in the limited time he could devote to

gardening, he recalls, "I had to play catch-up with nature." In those days, of course, he had no idea that in his Pennsylvania garden nature would eventually acquire a Japanese touch. See page 118.



Ricardo Bofill

#### Architecture: Ricardo Bofill

Although architect Ricardo Bofill divides his time between Paris, New York and his native Barcelona, he prefers to work in the latter city. The renovated cement factory his firm occupies "is the only place where I can concentrate, digest information, associate ideas in the most abstract manner and

finally create images and new spaces," he explains. Bofill is now designing twelve thousand apartments with office

and commercial space facing Manhattan's West Side and spanning nearly fifty blocks. For that project his French associate, Annabelle d'Huart, is doing most of the interior design. The house he designed for his parents on the Costa Brava, also featured this month, is a rarity, for Bofill's name is almost synonymous with the broader term "housing." His large projects near Paris, many feel, have brought elegance and style back to that overlooked architectural form. See page 124.



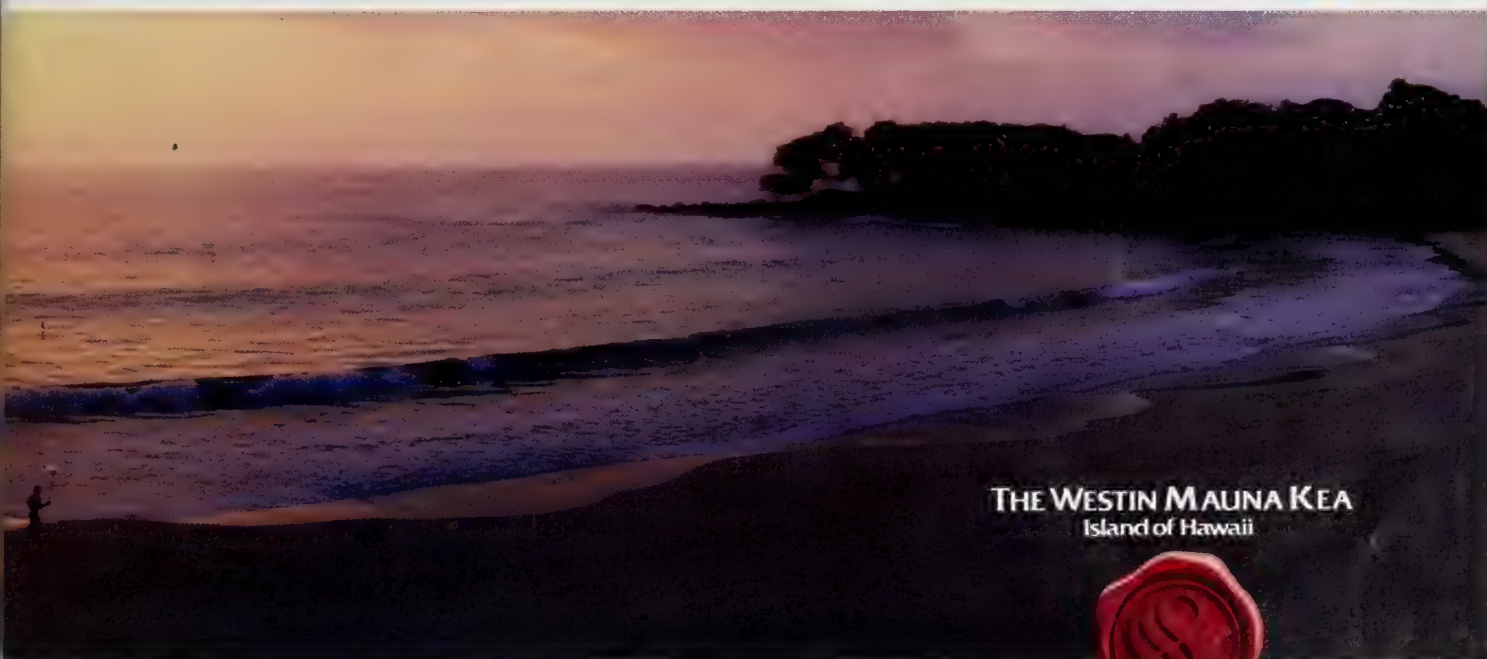
Rena Dumas

#### French Ensemble

As a child in her native Greece, Rena Dumas idolized Alexander the Great and dreamed of one day bestowing his name on a son. But what she couldn't know was that she would eventually marry Jean-Louis Dumas-Hermès, head of the renowned Paris firm Hermès and a member of the family that began

in business five generations ago as harness makers. The name Alexandre Dumas had already been spoken for in the nineteenth century, and not once but twice: by the illustrious authors Dumas *père* and *filis*. Designer Rena Dumas solved her predicament, however, by naming her son Alexis—and her daughter Sandrine. See page 132. □

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# RUSSELL LYNES OBSERVES

## The Moving Spirits of Ringwood Manor



ABOUT NINETY MINUTES by car out of New York is what was once a summer house and is now a public monument called Ringwood Manor. It is in the town of Ringwood in northern New Jersey, just a cannon shot over the New York state line from Tuxedo Park, home of the original dinner jacket. Ringwood at one time had a great deal to do with cannon shot; it was the site of various iron foundries, and cannonballs were among its products. Ringwood was the country place of three generations of Coopers and Hewitts, families that made their fortunes in iron, and it does not let you forget it. Its grounds are decorated with objects made from the fruit of its forges.

The house is in a style that could well be called Nineteenth-Century American Higgledy-Piggledy. It is a little bit of almost every architectural revival from the beginning of the century until its very end, from Classical through Gothic to Queen Anne and finally to Beaux-Arts Neoclassicism. (The columned porte cochere was designed by Stanford White around 1900.) It is a long house that



THE HECHLER COMPANY

Ringwood Manor, used as a summer house by the Coopers and Hewitts, reflects a style that Russell Lynes calls "American Higgledy-Piggledy"—one that encompasses almost every architectural revival of the 19th century, from the central Federal style to the Neoclassical porte cochere, designed by Stanford White circa 1900, and the sun porch, added circa 1903.

seems to stretch along the ground as though two giants had used it for a tug-of-war. The original house was built circa 1810 by industrialist Martin Ryerson. Its subsequent owner, Peter Cooper, extended it by attaching other nearby buildings. This, of course, made for a very uneven roofline, as if a country village had been squished together. So Cooper had a continuous roof placed over the lot, and at a subsequent date had the entire miscellaneous exterior, except for the roof, covered with white stucco to give the house a look of unity, which its interior belies to this day.

Peter Cooper was the founder of Cooper Union, a free school of the arts and sciences in New York intended to provide indigent young

people with the kind of education he as a poor boy could not afford. His fortune was made in the iron business, but by avocation he was an inspired tinkerer and inventor who, among other things, designed America's first working steam locomotive, called "Tom Thumb."

But Ringwood today owes more to Cooper's son-in-law and to his granddaughters than it does to Cooper. The son-in-law was Abram S. Hewitt and two of his daughters, Sarah and Eleanor Hewitt, were the moving spirits and founders of what is now the Cooper-Hewitt Museum in New York. The brownstone mansion in which the Hewitts lived on lower Lexington Avenue has been torn down, so the only standing domestic evidence of

*continued on page 30*







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The Moving Spirits of Ringwood Manor  
continued from page 27

the tastes of the eccentric Misses Hewitt is to be found intact at Ringwood.

Ringwood is not a beautiful house, but it is a very personal one, filled with echoes of curiously interesting persons. Abram Hewitt was a successful businessman (Cooper's younger partner), a congressman and for one term a reform mayor of New York. His hand is heavy in the house, especially in the oak staircase into which his and his wife's initials are carved as ornament. Yet the prevailing character of the house is, or so it seems to me, the imprint left on it by the Hewitt sisters.

There were three of them. The second oldest was Sarah, the most commanding, eccentric and brilliant of the three. The youngest was Eleanor, energetic, athletic, a wizard with a

needle, level-headed, hard-working and humorous. Only Amelia, the oldest, married; if she left an imprint anywhere, it was elsewhere. Both Sarah and Eleanor were acquisitive, but not in any scatterbrained way. They were nothing if not purposeful.

They decided when they were quite young to be collectors of things. It seems not to have mattered what kinds of things as long as they were

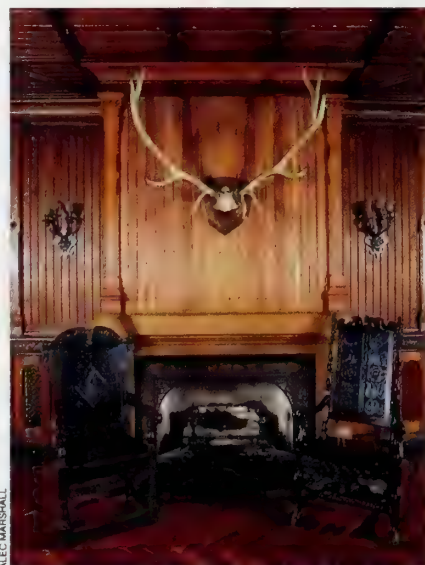
of rare quality and design. When they were still teenagers they spent their accumulated allowances to purchase a collection of ancient textiles. As they grew a little older it became their ambition to start a museum on the fourth floor of their grandfather's Cooper Union. It was in his original plans to have a museum there that would demonstrate "the true philosophy of life," by which he meant a museum of natural wonders; he went so far as to buy a stuffed white whale. The two sisters had a different vision—a collection for the edification of the Union's art students and a source of inspiration and example for commercial designers.

Ringwood was a summer place for the Hewitts, summer often starting in May and lasting until December. In midsummer, year after year, Sarah and Eleanor sailed to Europe to haunt museums, especially those of the decorative arts, and search among dealers for drawings and prints, textiles, ceramics and all manner of other treasures for their museum. Sarah, who was a very large woman and grew larger as she grew older, was propelled through museums in a wheelchair guided by her butler, whom she took everywhere with her. Eleanor was always with her, a buffer for her sister's imperious behavior.

At Ringwood Sarah would have no electric bells, since she was afraid of short circuits, so she kept a hunting horn by her bed with which to let out a blast when she wanted her breakfast. She would not have a telephone in the house either, and so she had a cement booth built for one outside. When she wanted her carriage—she would not allow an automobile on the property—her butler stood at the front door and summoned it with a bugle. By her bed she kept a policeman's truncheon in case an intrepid male should violate her privacy.

Eleanor, on the other hand, though she had her own foibles (it is said that when she sailed to Europe she wore two padded Chinese costumes so that

The influence of Sarah and Eleanor Hewitt, founders of the Cooper-Hewitt Museum, dominates the interiors. RIGHT: In the paneled great hall are Restoration-style (right) and wainscot chairs. BELOW: North Ryerson Parlor is named after the original owner, Martin Ryerson, whose portrait hangs over the mantel. Above the Chinese étagère is a landscape by a Hudson River School painter.





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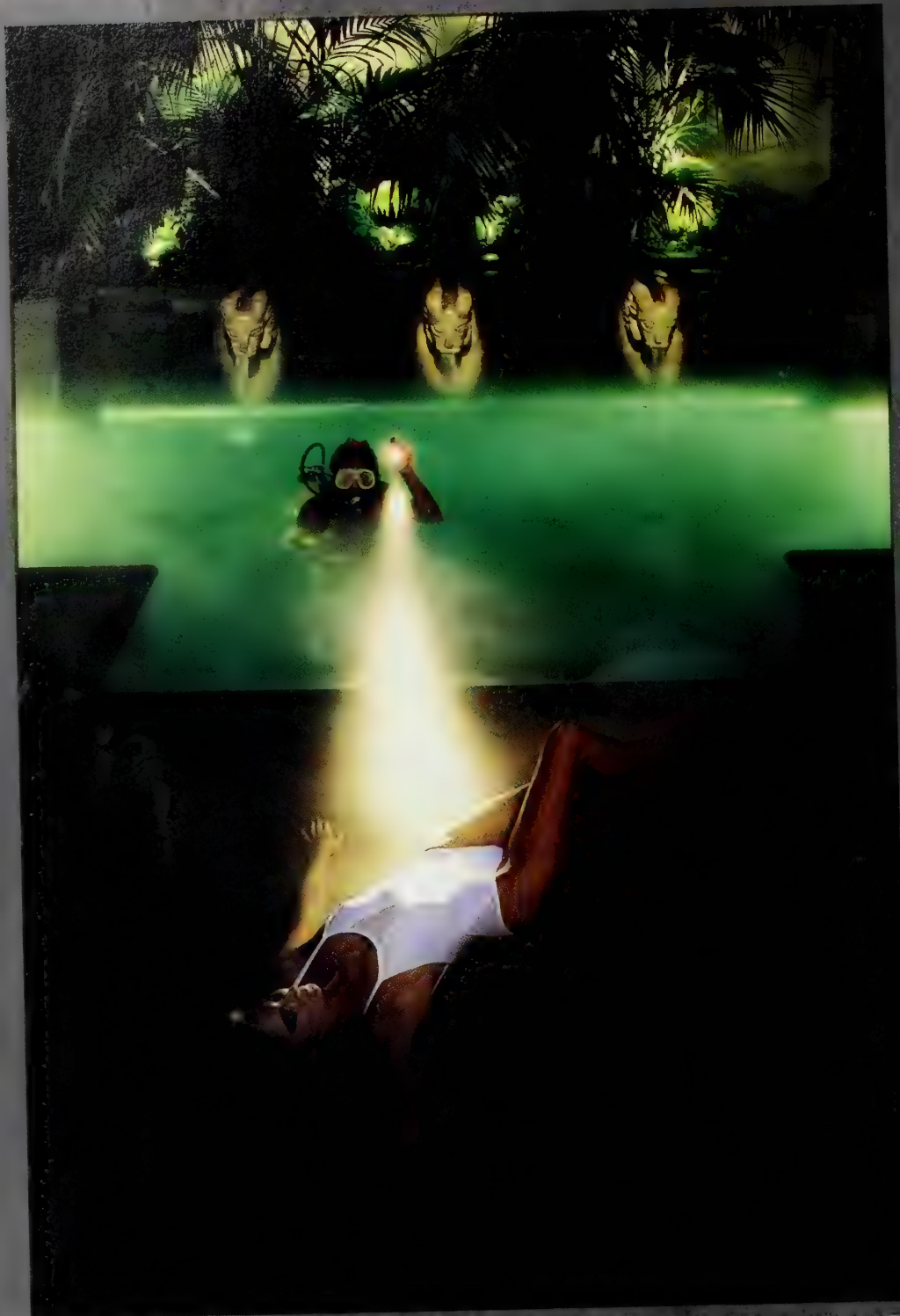
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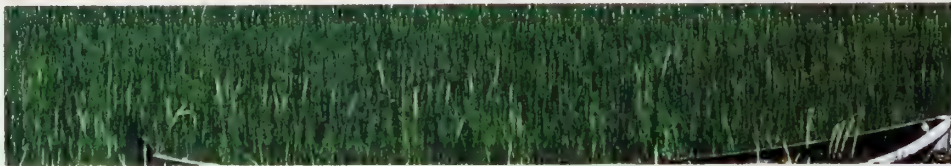


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## RUSSELL LYNES OBSERVES

The Moving Spirits of Ringwood Manor  
continued from page 30

if there were a catastrophe and she found herself in the icy waters of the Atlantic they would keep her warm), was something of a sportswoman. She claimed to have brought lawn tennis to America. She was an expert with a fly rod, a skill she learned from her brother, who was a national champion. She loved to skate and ride and climb mountains and dance. She was never, even when sedentary in her carriage, without a piece of embroidery in her hands, and a friend once said, "Nothing disturbed her calm or upset her cheerful equanimity." She was said to have had the largest collection of erotica in New York, which after her death her brother is thought to have disposed of by throwing into the East River.

Ringwood, as it is now decorated, reflects the Hewitts' belief that good taste fell apart at the end of the eighteenth century, for this is a Victorian house with an overcast of the kind of "French taste" that Edith Wharton wrote about. The French drawing room, for example, is ornamented with sizable copies of paintings by Fragonard set into pale green walls; the music room is surrounded by European wallpaper printed with a nautical scene. For a house of the period there is a minimum of clutter. Instead there are large Chinese vases and almost-full-size marble copies of familiar French sculptures. If the outside is higgledy-piggledy architecture, the interior is what might be called controlled higgledy-piggledy decoration, as eccentric and personal as the ladies who put their mark on it.

Ringwood is rare among old houses open to the public. It is not trying to instruct us in anything, give us a history lesson, improve our taste, astonish us with rarities or overpower us with extravagance. It merely says, Here is an interesting place lived in by interesting people who enjoyed themselves in rather unconventional ways. They knew what they liked, and they knew what they thought others ought to like. I like it. It lives and breathes. □





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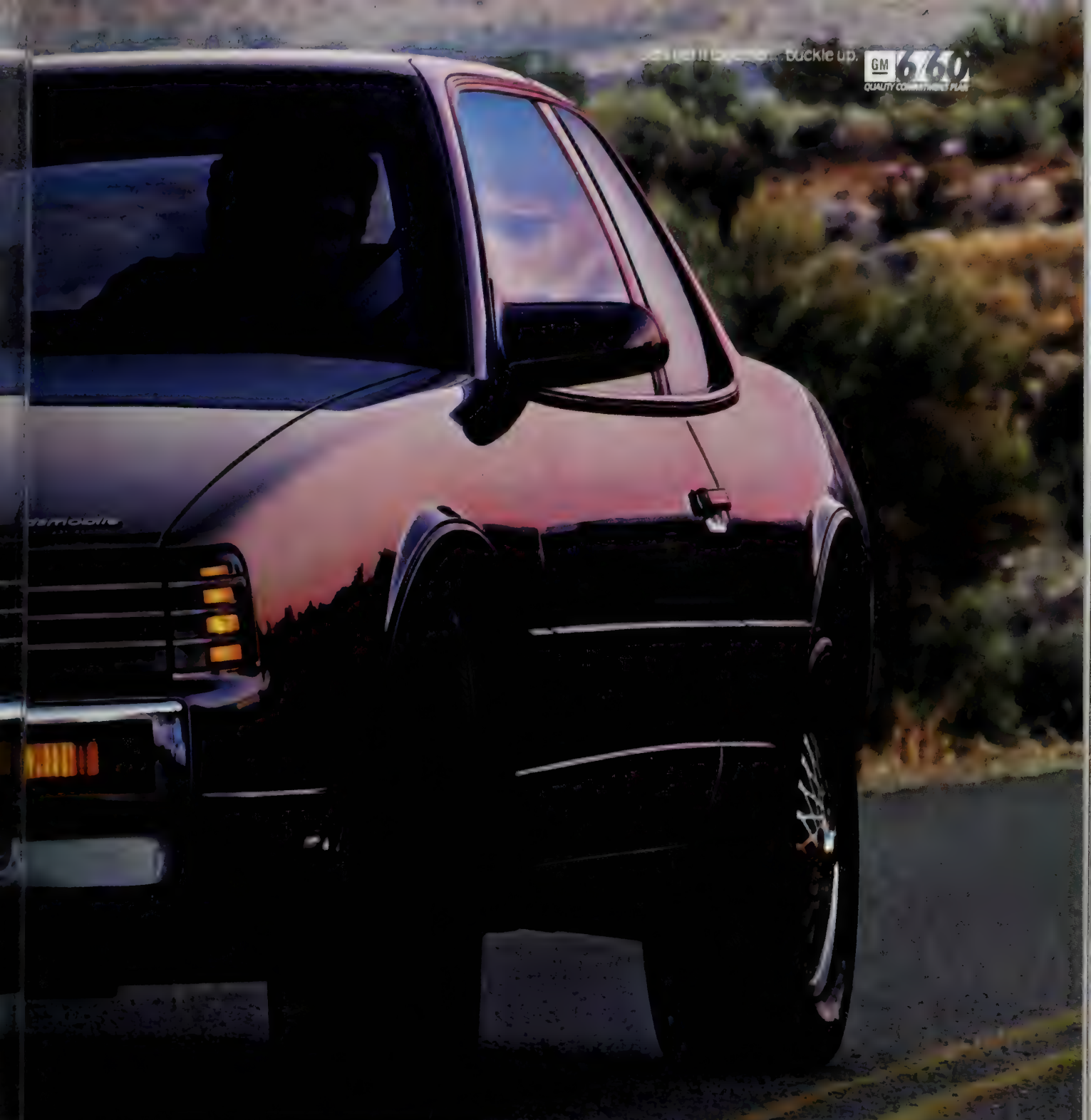
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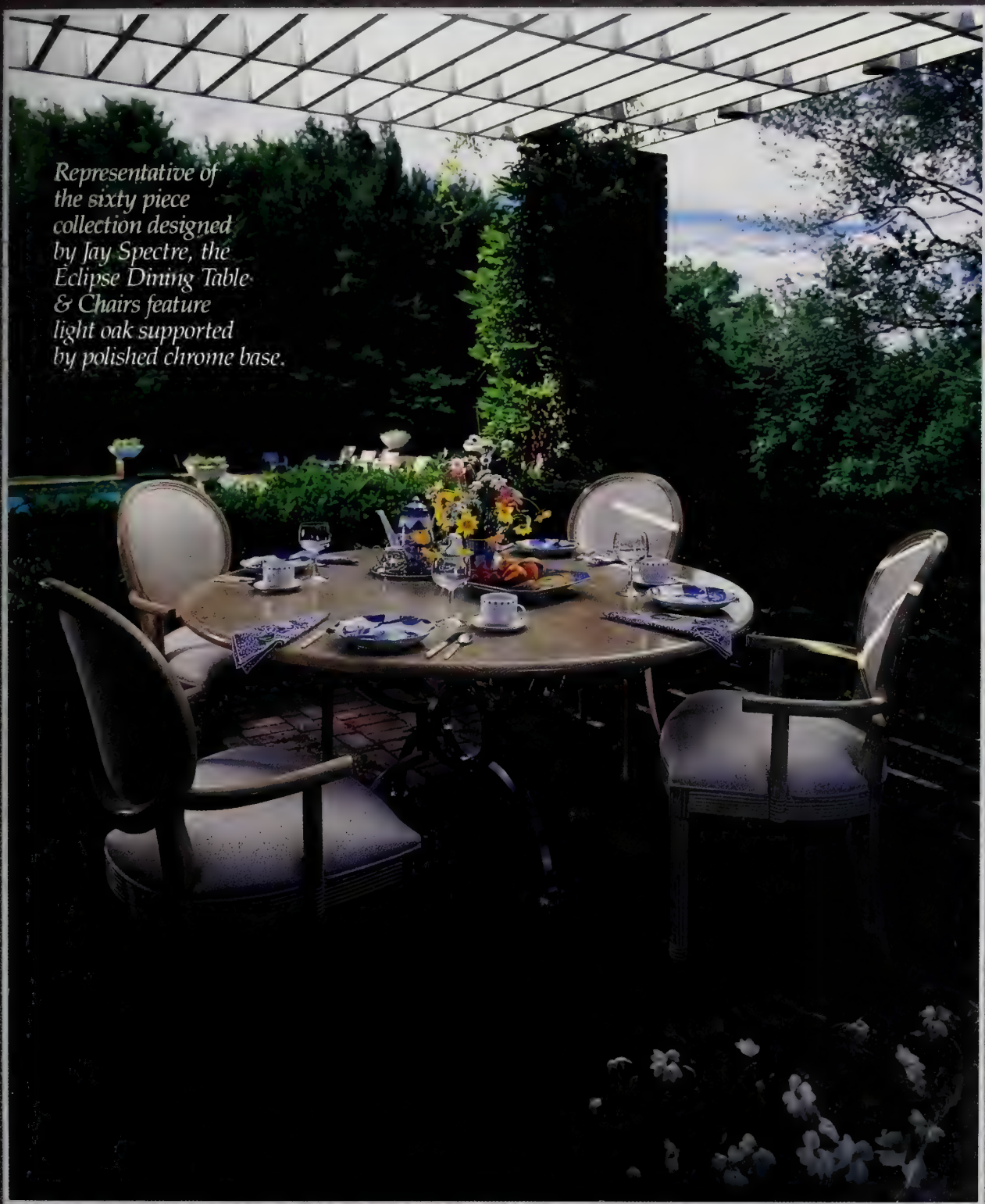
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# ARTIST'S DIALOGUE: LUCIAN FREUD

## A Reasonable Definition of Love

By William Feather



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PORTRAIT PAINTING can be the most servile form of art, the most euphemistic. The sitter expects to be taken seriously, if enhanced a little. The product, suitably framed, certifies reputation. There they are, the eagle-eyed business chief and the perfect hostess, hands folded just so.

"We ought not to exalt ourselves so high as to completely neglect what was originally animal in our nature," wrote Sigmund Freud. His grandson,

Lucian Freud, goes further. He paints people for what they are. The duke loses his title, the baron his tycoon status. Far from being exalted, those who serve as his subjects are reduced to virtual anonymity. They become the other person in the room: *The Big Man*, *Man in a Chair*, *Pregnant Nude*, *The Painter's Mother*.

"I use people to make my pictures with," Freud says. "It's really that living people interest me far more than

anything else. Not using a person is very much like taking a deep breath." For some time now there has been a small picture in progress of the sink in the corner of his studio, pipework tangling on the bare plaster, tap left running. Freud works on it every now and then. He wonders whether to paint out the trickle of water, the only sign of animation.

The studio is a room with a new, north-facing skylight in Freud's top-floor London apartment. The address is kept secret, for Freud is thoroughly ex-directory. His name never features on census returns or voting lists. He keeps himself aloof, seeing only those he wants to see, painting only those he wants to paint, not even attending his own private openings. He argues that such privacy isn't reclusive; it's more a matter of impatience with the unnecessary.

Freud's drawing room is darkish and rather grand, almost a salon. A Rodin bronze stands on a round table inlaid with Florentine mosaic. Auden, Pound, Eliot, Beckett and Balzac are in the bookcase. A Bacon, an Auerbach and Michael Andrews's picture of the shadow of a balloon passing over a deserted shore fill the walls. These are his affinities.

When the studio was new, about nine years ago, Freud accustomed himself to it by taking a deep breath, so to speak, and painting a mass of indoor foliage, a bewilderment of leaves and stems—some glossy, some shriveled, as dense as the armies in Altdorfer's *Battle of Alexander*. Having

"I want my portraits to be not like the people but to be the people, to not resemble the model but to be the model," Lucian Freud has said. "For me, the painting is the person." A telling example is *Man in a Chair*, 1983-85.

continued on page 38



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## ARTIST'S DIALOGUE: LUCIAN FREUD

A Reasonable Definition of Love

continued from page 34

worked his way through this, in 1981 he began the even more formidable painting that was to be called *Large Interior, W.11 (after Watteau)*, a concert *champêtre* restaged in the studio with blinds drawn, the tap gushing and four figures seated on a bed, unsure of their roles, too preoccupied with their own thoughts to be convincingly convivial.

The uneasiness of the picture is part of its strength. It is a compendium of Freud's concerns. The four on the bed and the child sprawled on the floor are familiar from previous paintings. "I like working from people I really know," Freud says. "I can then adjust them to my rhythm. Since they're the subject of my work I don't want to force them into my rhythm, but I like to adjust them. You have to be selfish." Friends and intimates are brought together in circumstances over which he alone has complete control.

Forty years ago, when Freud drew *Rabbit on a Chair*, treating death as a prickly instant, and when he painted *Girl with Roses*, hypertense, the touch was clinically exacting. Twenty years ago he began to broaden the handling, fleshing out what had for so long been tightfisted. In *Large Interior, W.11* the stiffness of the brushstrokes mottling the plaster, ticking off the disheveled verbena leaves one by one, becomes intense where attention is most concentrated, in the heavily reworked hands and faces.

Being incapable, as he sees it, of dispassionate painting, Freud has cultivated a remorseless sort of portraiture. Avidly, it seems, he watches sweat breaking out on the sitter's forehead, veins surfacing and swelling. Some people sleep, slumped on the upholstery. More often they remain conscious, aware of the attention. "Sometimes things go backwards with me as well as forwards," says Freud, "and often I like to let the paint dry before I work on a picture again, so that if it goes wrong I've still got something left." Paying attention



LEFT: During rare respites from painting people, Freud has explored the intricacies of foliage, as in *Two Plants*, 1977-80. BELOW: The artist's London studio becomes a stage for models in *Large Interior, W.11 (after Watteau)*, 1981-83. "My work is purely autobiographical. It speaks of me and my environment," Freud has said. "I work from people who interest me—people whom I love and about whom I think. I am not inhibited when I work from a model. To the contrary, I feel most free then and can take liberties that the tyranny of memory would forbid me."



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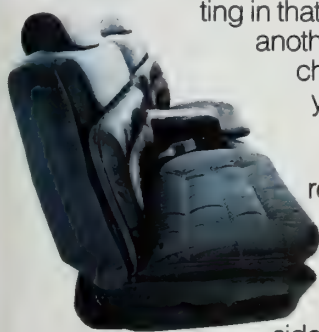


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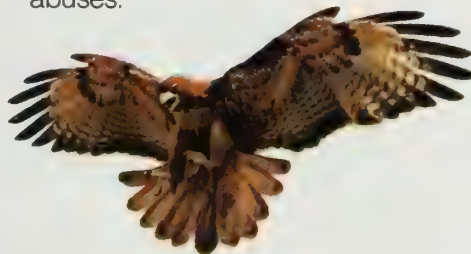
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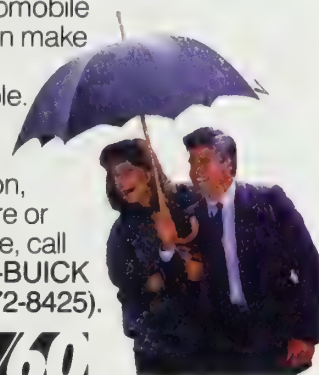
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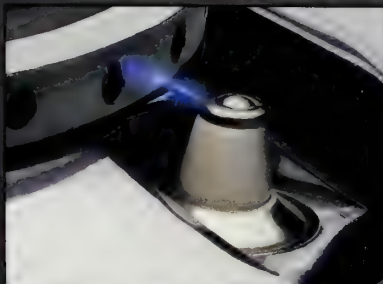
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## ARTIST'S DIALOGUE

Lucian Freud

continued from page 38

continuously is, Freud argues, a reasonable definition of love.

Familiarity brings assurance. *The Big Man* plants himself, braces himself and faces the music. As one of the *Two Irishmen in W.11* he is noticeably older, more flabby. His son behind him avoids confrontation. Drama can be read into these arrangements. There's an element of lion-taming. Inanimate objects—a chair, a "mirror I know and like"—can serve well enough; at least they provide breathing space between live sessions. "There is no bad subject," Freud says.

The habits of portraiture, the scrutiny, the plotting of someone or something else, are methodical. Mirror likeness isn't essential. "I've tried to steer first to a likeness," says Freud, "only because that is one of the things which can improve the image. I am not saying it will make something good, but I think it will make it better, being more like." Painting is the means of coming to an understanding; it follows that facts are needed, otherwise the painter finds himself simply being servile to his materials.

Freud's paintings are more than portraits, nudes and still lifes. They show us as we are (the "poor bare forked animal" with pretensions). They each represent an extreme state. Expressionism doesn't come into it. There may be caressing ferocity, sleekness, carnality. Yet it is done not with glib, fictional *Lust for Life* frenzy but with deliberation.

The pictures proceed slowly, fully realized areas held like hostages on areas still blank. Superstitiously, perhaps, Freud likes to leave a painting in a reasonable state of work-in-progress after each session, "in case I don't wake up in the morning."

A young man reclines on a bed in a place barely indicated. A young woman, painting him, faces the bed. There is as yet no tension, no completeness. Think of Vladimir in *Waiting for Godot*: "At me too someone is looking, of me too someone is saying, He is sleeping, he knows nothing, let him sleep on." □

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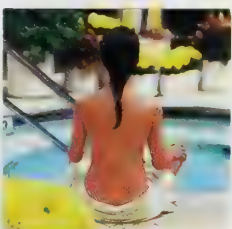
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## ARCHITECTURAL DIGEST VISITS Andy Williams

ARCHITECTURAL AND INTERIOR DESIGN BY TED GRENZBACH  
TEXT BY CARTER RATCLIFF  
PHOTOGRAPHY BY PETER VITALE

"When I display my collection, I like to mix different styles," says Andy Williams (left), who stands before Motherwell's *A Strange Kind of Music*, 1981. BELOW: In the hall of his New York apartment are, from left, *Homage to the Square, Mild Day*, 1963, by Josef Albers, and *Beatae Memoriae*, 1964, and *Heraldic Call*, 1959, by Hans Hofmann. OPPOSITE: A 19th-century weathervane rests before Egon Schiele's 1911 *Standing Woman*.











Framed against the living room windows (and shown on the cover) is Robert Graham's *Stephanie and Spy*, 1980-81. Next to Clyfford Still's *No. 1*, 1951 is *Seated Woman* by Willem de Kooning. On the low table is an Anthony Caro sculpture. Above the piano is a still life, 1625, by Johannes Bosschaert.









The vibrant colors of Helen Frankenthaler's *Head of the Meadow* contrast with a model steam locomotive. "They all work and they're great as sculpture," Williams says of his train collection.

ORIGINALLY A MIDWESTERNER, long a Californian, Andy Williams now qualifies as at least an occasional New Yorker. Several years ago the rigors of his globe-spanning career led the singer to establish a Manhattan apartment for stopovers on the way from the West Coast to Europe. An additional advantage of his new apartment is the space it offers for an art collection that perennially threatens to outgrow Williams's main residence

in Los Angeles (*Architectural Digest*, September 1978), as well as his second house in La Quinta, just outside Palm Springs.

Only smaller pieces can fit into his New York apartment, yet their placement is often dramatic. In the living room, behind the sleek bronze forms of Robert Graham's *Stephanie and Spy*, soar the glass and steel and mellowed stone of New York. Graham's figures seem to float, suspended, in the heart

of a high-rise forest. To complement the flood of silvery, North Atlantic sunlight, architect Ted Grenzbach installed concealed lighting, museum style. "The idea was to provide a wash of illumination," Williams explains. "Spotlights wouldn't have made sense with paintings this size."

A canvas by Clyfford Still translates the drama of New York architecture into jagged, looming forms. Helen Frankenthaler's veils of color





Robert Graham's *Olympic Gateway Plaques*, 1984, are aligned along a wall of the dining area. At right is the 16th-century *Portrait of the Infanta Isabella Clara Eugenia*, by Alonso Sanchez Coello.

occupy a nearby wall. A piano given to Williams by an aunt stands opposite. "I tried all the pictures everywhere," he says. "For a while the Still was hanging next to the piano." The brooding darkness of Still's imaginary landscape complemented the piano's lustrous black, but their juxtaposition stranded an expansive painting on an insufficient portion of wall.

Now placed near a corner window, Still's canvas has room to breathe. In

its place Williams put a dark painting from an earlier time, a still life by the seventeenth-century Dutchman Johannes Bosschaert. With its bright blossoms looming out of deep shadows, this domestic image looks entirely at home above the piano.

"When I got this place several years ago," Williams recalls, "Ted Grenzbach, who also did the interior design, suggested we do away with the look of a 'flat.' He lowered ceil-

ings, raised floors and installed steps. When it was all over, the apartment had been completely reshaped." Elevated by the dining-area floor, a glass-and-chrome table looks like a sculpture in its own right—or a pedestal for two of Williams's collection of duck decoys, carved and painted fifty years ago by the Ward Brothers. On the floor below stands one of a pair of antique Chinese fishbowls.

"When I first started collecting art,







I liked painting," says Williams. "Then I became interested in sculpture and now I don't limit myself. Any object can be beautiful if it has the right lines or colors. It could be a bronze by Archipenko or a model steam locomotive." He has acquired a number of the latter in London.

In the study hangs Irving Penn's photograph of Kay Thompson and the Williams Brothers. She assumes a

vamplike pose while Andy and his siblings, egged on by Penn, mug à la Quasimodo. "I've always thought there is a connection between art and music and theater," Williams says. "When I was about seventeen, I thought I could draw. I started copying Toulouse-Lautrec, but I never stuck with it. I didn't have the talent for it." Though his talent—as was obvious to everyone, including him-

self—lay in music, Williams says, "If I hadn't been a singer, I'd still have done something creative." Near the Penn portrait hang two small paintings, one by Paul Klee, the other by Jean Dubuffet. These are among Williams's early acquisitions. "Of course," he points out, "they were not the first things I bought."

In the mid-1950s, the singer landed

*continued on page 139*

OPPOSITE: A 1644 still life by Pieter Claesz glows in the singer's study. At left is *Burlesque Queen* by Peter Agostini; at right is a Pueblo vessel.

*Ocean Park #92*, 1976, by Richard Diebenkorn is in the master bedroom, along with *Figura*, 1958, by Tamayo, a Senufo figure and Baule head.





IN FEBRUARY 1984 MY FATHER inherited Badminton House on the death of our cousin, the tenth duke of Beaufort, and I was appalled to learn that we would be moving in as soon as possible. Thanks to the generosity of the late duke, for twenty-one years we had lived in a delightful house in the village, and I had assumed that this arrangement would continue even after Badminton became my father's responsibility. Because of financial pressures, many other owners of stately homes had either withdrawn into conveniently sized flats situated in wings of their houses or had moved out altogether, and I did not think my father would think it feasible to defy this trend.

In this, however, I was mistaken, for when the time came he decided that it would be both defeatist and misguided if we remained where we were. Badminton House would have to be maintained and repaired even if we did not live there, and though it could have been opened to the public and turned into a museum, it was unlikely that it would attract enough visitors to pay for its upkeep. On the other hand, if we made it our home, we would not have to spread ourselves through its entirety, for most of the finest rooms in the house are on its eastern side. If we occupied these and used the bedrooms immediately above them, we would be living in a relatively compact and manageable unit only marginally larger than our former house in the village. Some modernization would of course be necessary—the kitchen, for example, was originally situated well over a hundred yards from the dining room and would have to be moved—but the alterations could be kept to a minimum and could be executed without great difficulty. Unlikely though it seemed, my father concluded that the best way to preserve the house would be to keep it as a family home.

I had not realized that my father had been cogitating in this way, and the announcement of our impending change of residence therefore came as a considerable shock. It was not that the house held painful memories; quite the contrary, in fact, for until I was eight years old my brothers and I had spent all our school holidays at Badminton and had found the house and its environs to be something of a children's paradise. The grand rooms on the east front nevertheless had few happy associations, because unless there were guests in the house the rooms were kept shuttered and locked, and on the whole the old duke and his wife found it more convenient to sit in a smaller room adjoining the hall. Mindful of our destructive propensities, they decreed that the state rooms were out of bounds to us children on all except special occasions, and this was one rule we did not feel tempted to break. The rooms were freezing cold in winter, deserted and eerie even in summer and,

unlike most forbidden territory, seemed utterly uninviting.

Since that time the atmosphere on this side of the house has been transformed, and I find it hard to imagine how I could have ever thought it cheerless. Superficially, however, the rooms have changed remarkably little, and it is regular use rather than redecoration that is responsible for the metamorphosis. Most of the draperies and wallpapers are antique, but quite apart from the cost of replacing them, my parents felt strongly that part of the charm of the house lay in the fact that it had not been constantly altered to suit the inclinations of its successive owners.

The history of the house can be summed up very briefly. The estate was purchased in 1608, but the Somerset family only made Badminton their principal residence after their Welsh stronghold, Raglan Castle, was destroyed during the English Civil Wars. Soon after the restoration of Charles II, the marquis of Worcester (the head of the family, who was subsequently made first duke of Beaufort) commissioned an unknown architect to remodel and enlarge the comparatively modest manor house that had originally stood on the site. The process was completed nearly eighty years later when the third duke topped the house with its distinctive Baroque cupolas and added two Palladian wings flanked by square pavilions. At about the same time, the North Hall was redesigned and adorned with elaborate plasterwork, though whether this was by James Gibbs—who was responsible for the wings and their pavilions—or William Kent, the experts cannot now decide. Subsequent generations naturally effected further changes in the interior, the most notable being the early-nineteenth-century redecoration by Wyattville of the library and large drawing room, but on the whole the Somersets seem to have taken the view that their habitat required little embellishment. They clung to the familiar with a stubbornness worthy of their somewhat complacent family motto: "I scorn to fear or change."

It would probably be wrong to imply that their reluctance to tamper with their surroundings arose solely from their aesthetic appreciation of old things, for the family passion was fox-hunting, and one has the impression that most of the dukes and duchesses were so absorbed in the chase that they had little time to devote to patronizing the arts. Of course there were exceptions: In the early eighteenth century one member of the family was perceptive enough to realize that John Wootton, whose father worked at Badminton as a servant, was a talented artist, and sent him to Rome for training. This benevolence was rewarded when Wootton returned and painted several large canvases of his patron engaged in various sporting pur-

*continued on page 140*

OPPOSITE: Badminton House, home of the Somerset family for over 300 years, has remained almost unchanged since the 18th-century addition of the Baroque cupolas and Palladian wings. The present duke and duchess of Beaufort have lived there since 1984.

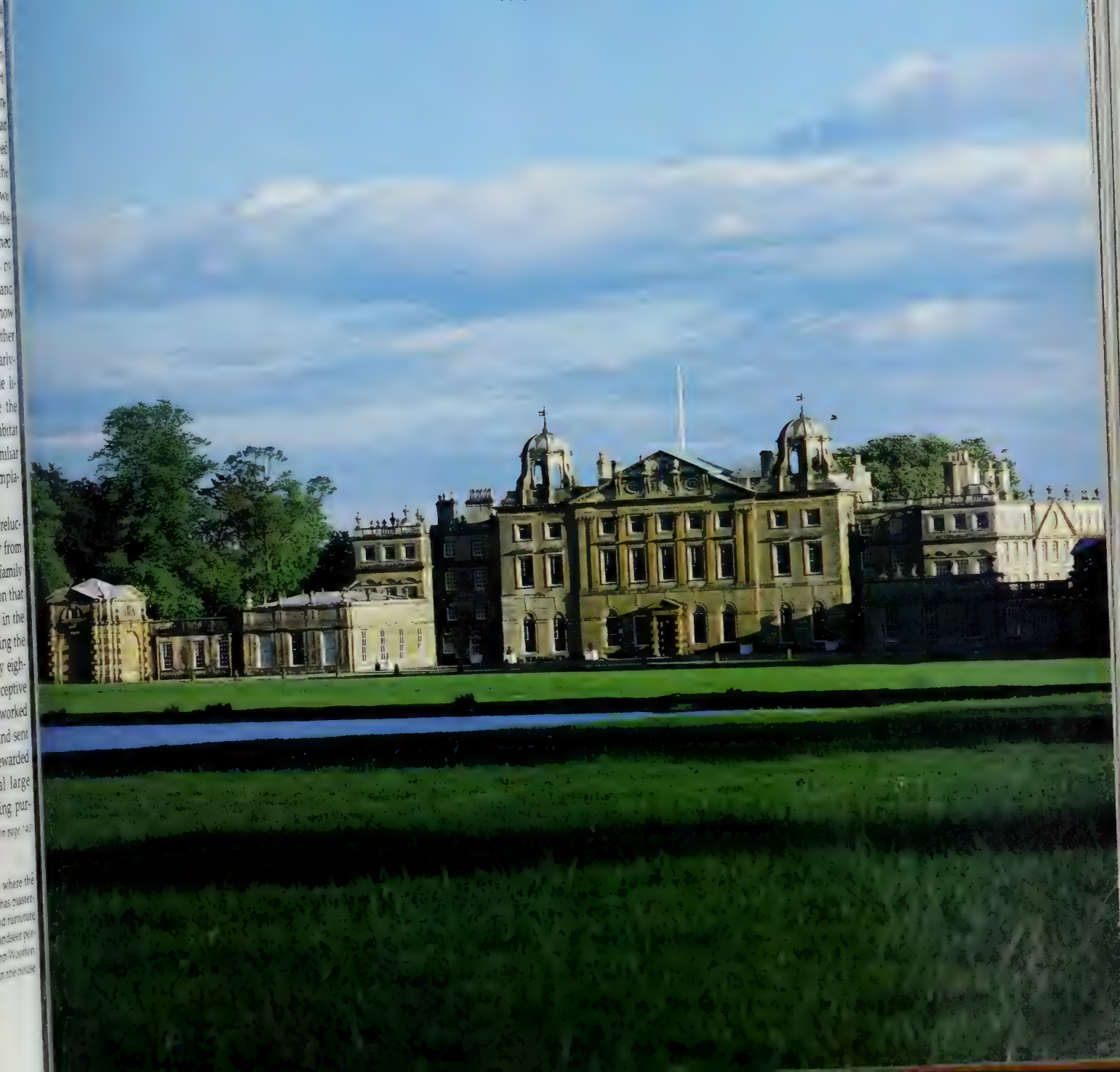
FOLLOWING PAGES: The North Hall, where the game of badminton got its name, has plasterwork attributed to James Gibbs and furniture by William Kent. On the easel: a Landseer portrait. Sporting paintings are by John Wootton, whose father was once a servant in the house.



# Badminton House

*The Duke and Duchess of Beaufort in Avon*

TEXT BY ANNE SOMERSET  
PHOTOGRAPHY BY DERRY MOORE















"Since my childhood, the house has been transformed," says Anne Somerset, "and it is regular use rather than redecoration that is responsible for the metamorphosis." The large drawing room, once off-limits to the Somerset children, was decorated by Sir Jeffry Wyattville in the early 19th century. His additions include the window surrounds, pier glass and tables. Paired chandeliers are Bristol glass; carpet is Heriz. Gilt wyvern-base table and gilt torchère, right. Wallcovering is damask.





An unusually ornate convex mirror, set in a reverse-painted surround, and the mantel with animal-head terms by William Kent are focal points of the East Room. Paintings are Somerset family portraits. An 18th-century fret chair is by John Linnell. Holding flowers are an Imari bowl and Kakiemon cachepot, right. •

The Somersets clung to the familiar with a stubbornness worthy of their family motto: "I scorn to fear or change."





ABOVE: In the library, now used as the principal sitting room, a Lely double portrait of Lord and Lady Cornbury and a Canaletto landscape of Badminton (on the bookcase) were moved from more remote parts of the house.

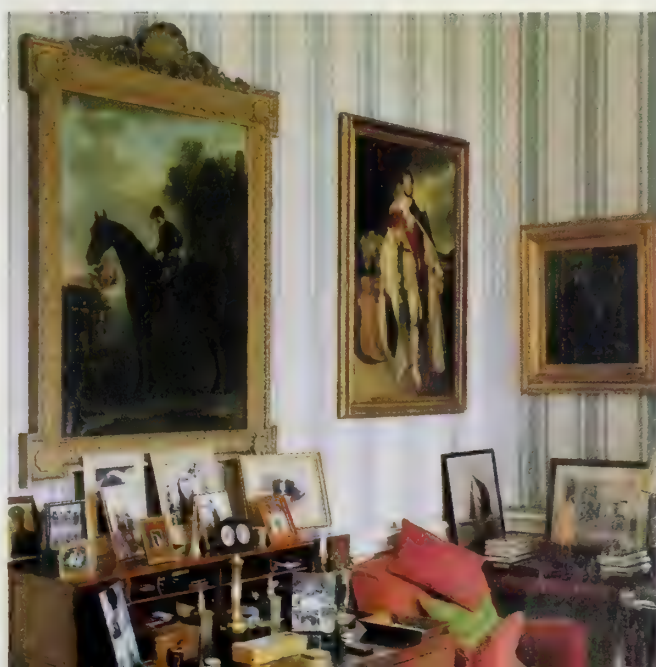
OPPOSITE ABOVE: More family portraits line the Red Room, now used as the dining room. The 18th-century mantel is painted with grotesques. Chair covers are embroidered with the ducal coronet. Historic wallcovering by Wyattville.





BELOW: A copy of the Linnell chinoiserie bed and a coromandel cabinet in a bedroom. The original bed is in the Victoria and Albert Museum.

BELOW: Photographs crowd the desk in the duke's bedroom. Center painting is Winterhalter's portrait of the seventh duke; others by Wootton.





TEXT BY SHARON KING HOGE  
PHOTOGRAPHY BY PETER VITALE

IF YOU HATE TO MAKE a choice between the city and the suburbs, Gramercy Park offers the best of both worlds. Our apartment, on the park's edge, has views of the Empire State Building rising over an enclave of trees.

The apartment was built at the turn of the century during the Gilded Age, when Gramercy Park was "mid-town" and apartment "flats" were a new, somewhat uncomfortable concept. Richard Watson Gilder, the editor of *Century* magazine and a leading literary figure, got together with friends, including the treasurer of Columbia University and the artist who did the Penn Station murals, to design a building that would be custom-tailored to suit their needs.

All eighteen apartments in our twelve-story building are different, ranging from an artist's studio with a double-height living room to mini-duplexes in the back that were intended as rental units to help defray costs. Ours, the Gilders' unit, features six fireplaces, two sets of ten-foot-high, Honduran-mahogany sliding doors, a matched set of four Ionic columns from the family's former house on Eighth Street, and detailing by Stanford White, a family friend whose own home had faced this one across the park.

In the 1920s the apartment was redecorated by Gilder's daughter, Rosamond, a noted theater critic and patron. Friends in the theater had helped her select dramatic patterns to highlight mementos acquired from family members and friends such as Augustus Saint-Gaudens and Louis Comfort Tiffany. Other than that, the apartment was essentially untouched for half a century until we bought it directly from the family.

While we left the basic structure of the rooms alone, all the baths had to be remodeled and the electrical system rewired. Because none of



Sharon King Hoge (left) and her husband, New York *Daily News* publisher James Hoge, have renovated a turn-of-the-century apartment on Manhattan's Gramercy Park. BELOW: Ionic columns in the living room are from a house belonging to the apartment's original owners. OPPOSITE: "The furniture is old-fashioned but set in a light, modern color scheme," says Sharon Hoge. The Avery Boardman sofas are upholstered in Clarence House fabric. Chair fabric, Robert Allen. Dhurrie rug from Stark. FOLLOWING PAGES: Deep tones provide dramatic contrast in the library. Paisley fabric, Ralph Lauren. Velvet covering chair and ottoman, Stroheim & Romann. Stark carpet.

## On Gramercy Park

*The New York Apartment of Sharon and James Hoge*

















the apartments has the same configuration, utility lines crop up in unlikely places. Rewiring was especially tricky because channels for the wires had to be chipped along the walls without disturbing the moldings and cornices. And the building is built like a rock, as we discovered to our dismay when we decided to upholster the guest room walls and the staples just kept popping back out of the plaster.

Living "on site" with the contractors enabled me to meddle in the

work-in-progress, but every few weeks our contractor would have to move us to another area of the apartment. Jim would come home from a grueling day of deadlines and headlines at the *Daily News* to find all his suits in the front hallway and his shirts neatly stacked in the pantry.

Even though the renovation was disruptive, it gave us a chance to try out every room—probably the only way we could have discovered that when you wake up in the laundry room you have the pleasure of hear-

ing birds singing in the trees outside.

Once the living room wallpaper had been stripped, I got the notion of leaving the bare plaster for a "classical ruins" effect. Jim was relieved when the wiring left stripes on the walls so that we had to paint. But not to relinquish the concept, I picked out a shade of gray so neutral that we spent one whole weekend running back and forth into the living room trying to figure out whether the painter had just primed the walls or had actually applied the first coat.



ABOVE: "This is the 'heirloom' room," says Sharon Hoge, "because it contains the dining table Jim grew up with, silver trumpet vases collected by his father, and a family-tree picture." Baccarat crystal and Tiffany's flatware.

RIGHT: In the master suite, originally two rooms, "we opened the arch to create a front sitting room, then a quieter sleeping space behind," says Sharon Hoge. On a hand-lacquered screen are 18th-century engravings.





When we found out he'd painted, I finally relented to Cumulus Blue.

From the beginning Jim and I joked that we were going to have to "work around" the Empire State Building—they redesign its lighting on holidays, so the apartment has no one stable background color. Overnight it switches from orange and blue—when the Mets win the World Series—to the red, white and blue of Veteran's Day to red and green at Christmas. To say nothing of the natural colors in the park, evolving sea-

sonally from green in summer to autumn's red-orange and winter's brown. But since we love the juxtaposition of cityscape and landscape, we decided to play it up by omitting draperies and doing the rooms in a neutral palette with accessories that change with the view.

The living room grays and silvers look best, I think, with the pastels of spring. But the room also takes to the red, blue and green awning stripes of summer and to the stronger purples, magentas, golds and paisleys of fall.

The blue library and yellow bedroom, which both front on the park, also adapt to changes in flowers, rugs, table covers, slipcovers and throws.

While no one decorator did the house, there were some experts I turned to for direction. Joan McGivern helped edit swatches and furniture groupings. Mark Robbins drafted a floor plan for us to work from, and Boris Baranovich sketched and designed the arch framing the living room from the entrance hall,

*continued on page 142*







For their collection of American folk art, John and Janet Wallach wanted a house with a country feeling. "Nothing terribly formal," explains Mrs. Wallach, "just good proportions to the rooms."

## Folk Tales

*Of Baseballs and Weathervanes in Washington, D.C.*

TEXT BY CHRISTOPHER BUCKLEY  
PHOTOGRAPHY BY STEVEN BROOKE

In the living room, a rare 20-star flag gate hangs behind a copper eagle weathervane. At right are a ship's figure and hitching-post figure, circa 1875, and above right, a wooden carousel ringmaster. Of her color choices for the house, Janet Wallach says, "A light went on in my head—we needed bright red for the living room. John thought I was off my rocker." Schumacher fabric on sofas.







In the hall are a pair of mid-19th-century portraits by Massachusetts painter Erastus Salisbury Field. A gilt-wood fish is on a country Chippendale table. In the living room beyond, a portrait of a member of one of Maryland's founding families is above the 1783 Pennsylvania dower chest the Wallachs painstakingly restored. The horse-and-rider weathervane dates circa 1870.











PRECEDING PAGES: The Wallachs believe the circa-1890 wooden scissors in the living room once hung outside a French tailor's shop in Manhattan. On the mantel below is a carved-wood train with original paint. The owners' collection of baseball memorabilia includes signed World Series baseballs, circa-1890 baseball andirons and, on the low table, a rare weathervane. Behind the carousel figure at left is a circa-1850 portrait of a Michigan judge.



WHEN FOREIGN-AFFAIRS editor John Wallach and his wife, Janet, an author and fashion designer, talk about their collection of American folk art, they use words like "exciting" and "wonderful" a lot. The word they use most is "fun." They are complete enthusiasts, and their passion is contagious. A look at their house and its stunning collection leaves one fatally covetous. It is not recommended for those who like to stay at home weekends and read, as opposed to schlepping through New England, stopping at antiques stores, bidding at auctions or rummaging through barns full of—as the Wallachs have found on occasion—rather macabre objects.

They have been collecting since they began courting. When John Wallach proposed, he put the ring in an antique dowry box. On their honeymoon they spent one week in Jamaica and then rushed back, rented a U-Haul and headed for the first major folk art auction in Maine.

"When we got there everything was much too expensive for us," John Wallach remembers, "so we spent the rest of the week tooling around Maine with an empty U-Haul and one or two modest purchases rattling around in it." In the thirteen years since, the Wallachs have collected enough weathervanes, bureaus, trade signs, carousel figures and scarecrows to fill several U-Hauls.

They live in a New England-style house in Washington, D.C., a house they bought with their collection in mind. "Bauhaus wouldn't have been quite right," smiles Janet Wallach. The walls of their living and dining rooms, which showcase most of their art, are painted in deep lacquered

"Either the stuff is gutsy and grabs you, or it doesn't," says John Wallach. The circa-1820 sheet-iron horse weathervane was his first acquisition 20 years ago. The Pennsylvania pie safe's panels are pierced with a tulip design.



tones—a shade of red so lustrous it looks wet, and a rich billiard green.

"We sort of met over folk art," says John Wallach. He calls attention to a carousel figure of a ringmaster in the living room. "This chap is the first piece we bought together, from a wonderful dealer in New York. Then a few years later we were at a dealer's in Connecticut. We showed him some photographs, and when he saw the ringmaster he said, 'Where's the other one?'"

"I said, 'What do you mean, where's the other one?' He said, 'I sold two of those years ago. They belonged to Abby Aldrich Rockefeller.'"

"So," John Wallach grins, "our hopes were up. This was the first piece of folk art we'd bought and it had belonged to Abby Aldrich Rockefeller, who really started the folk art explosion. But then the dealer told us what she had used them for. Whenever she had formal dinner parties, she would put the two figures out in the garden and string a clothesline between them. Then she'd hang the placecards there."

They laugh at the story. "But I think that illustrates for us the most exciting part of collecting folk art. *Everything* has a story.

"The part of folk art I feel very strongly about is how intimately it is



A soldier scarecrow thought to have been used during the Spanish Civil War keeps watch in the dining room. Center, a reverse 12-star flag and a gamecock weathervane. China by Villeroy & Boch.

related to the birth of democracy in America," John Wallach says. "It's art that had a utilitarian purpose and was constructed by the *people*—the ones who came here in the late 1700s and 1800s, primarily from Germany, where my ancestors came from."

"We tend to think of a lot of Amer-

ican history as very puritanical," says Janet Wallach. "And yet folk art is bursting with energy. That's what makes it so much fun to live with."

"I started collecting just before I met Janet," says John Wallach. "When I got out of college, a lot of my friends

*continued on page 143*

In the dining room, a contemporary landscape of Mizzentop Farm by Nancy Graf in the style of 19th-century primitive painter Rufus Porter "balances the figural nature of our collection," says Janet Wallach.

"They didn't make beds that big back then," says John Wallach of the circa-1850 tiger-maple four-poster the owners had enlarged. A quilt with eagle design and gilt horse weathervane are both 19th century.





# Odyssey by the Bay

## *The San Francisco Peregrinations of Herb Caen*

INTERIOR DESIGN BY WILLIAM GAYLORD  
TEXT BY HERB CAEN  
PHOTOGRAPHY BY RUSSELL MACMASTERS

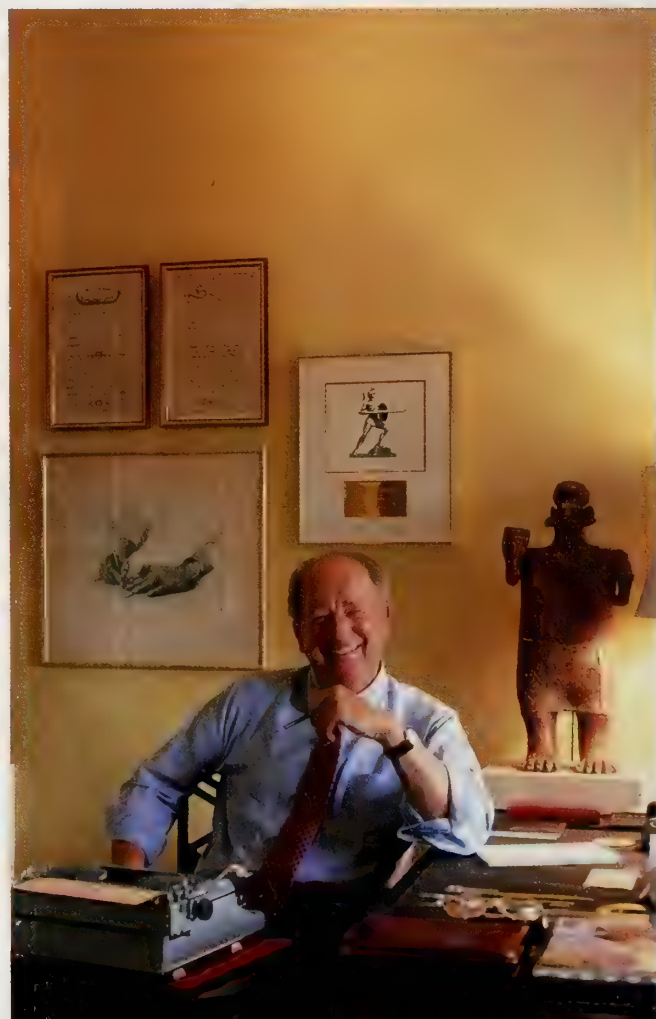
ALMOST EVERYWHERE I DRIVE along the northern slopes of San Francisco, I am confronted with the hard evidence of my restless, untidy past. From the midsummer of 1936, when I arrived from Sacramento to become a *San Francisco Chronicle* columnist at the callow age of twenty, I have lived at nineteen different addresses, not counting longish stays at hotels occasioned by marital disputes or the problem of finding "affordable housing," that self-canceling phrase, in a city notorious for rents as steep as its hills.

All this frantic packing and unpacking took place within a small area of the original city—a mini-metropolis

that covers only seven miles by seven miles, surrounded on three sides by water. If red-penciled on a map, my peregrinations would follow a snakelike course from Pacific Heights to Telegraph Hill, from Nob Hill (both the "good" and the "bad" sides) to Presidio Heights, from Russian Hill to the waterfront.

During those fifty years of wandering in the familiar wilderness, I collected a few treasures and a lot of junk, a load eventually pared down to the almost irreducible minimum by three divorces. The California community-property law and the diligence of lawyers is almost as

BELOW LEFT AND RIGHT: "I like the mix of styles and what remains of the memorabilia I have managed to rescue from the cruel fates," says Herb Caen of his San Francisco apartment. OPPOSITE: "My apartment is warm, comfortable, and indeed the 'clubby, chintzy' place that Billy Gaylord had in mind." Brunschwig & Fils cushion fabric.





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BELOW: Gifts commemorate Caen's fiftieth anniversary as a *San Francisco Chronicle* columnist. Silver cigarette box dates from 1941.

ABOVE: The study's window-seat covers and valance are of Stroheim & Romann chintz. BELOW: Antiques in the living room include a carousel horse, a 19th-century Korean sword chest and a George III-style chair.



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efficient in disposing of unwanted goods as the Salvation Army. Unfortunately, a lot of wanted goods disappear too, but the lighter the load, the smaller the moving van.

Few cities the size of San Francisco have such a rich variety of architectural jewels locked cheek-by-jowl, and I seem to have occupied them all. On Clay Street, I pass the first apartment I occupied in 1936; it was twenty-five dollars a month, and the timbered brick building is more attractive now than it was then. On the Lombard Street side of Russian Hill is a tiny wooden hideaway cottage at the end of a long driveway, a cozy place where William Saroyan and John Steinbeck often came to dinner, along with Benny Goodman, Artie Shaw and the fire-breathing labor leader Harry Bridges. At the corner of Scott and Green streets, a veritable three-story mansion that later became the South African consulate; it was soon bombed and the South Africans moved to Los Angeles. A glorious two-story duplex on the Hyde Street crest of Russian Hill, with a penthouse and views of both bridges. Between marriages I found myself limping back to Lombard Street on Telegraph Hill, to an Art Déco apartment building owned first by Louis Ghirardelli, of the chocolate family, and then by Sallie and Marriner Eccles.

It was there that I first employed the services of an interior designer, Barbara Chevalier, the doyenne of that particular art form in San Francisco. Some of the beautiful objects she found for me in 1949—mainly Oriental and English—have traveled well. I was and am particularly fond of two early-nineteenth-century English chinoiserie chairs, quite rare. In 1956, when I first met Michael Taylor, just beginning his rise as a decorator of note, he swept imperiously into my small apartment on Bay Street, looked around with a cold eye, patted the two chairs and announced, "These are the only decent things in here." With those words, the first and last of his brief visit, he flung himself out the door as grandly as he had entered.

The past three years have been frantic. After nineteen years—my longest stay in one place—I moved out of the delightful Pacific Avenue Victorian whose most ingratiating touches were supplied by another great designer, Anthony Hail. Then came, in quick succession, an elegant address on Broadway, a banal condominium on Lombard with low ceilings and no view, a short stop on Commonwealth Avenue, where Barbara Chevalier again displayed her excellence, and at last—peace, marred by the tragic death of a rising star in the world of interior design, William "Billy" Gaylord.

After more moves than a king on a checkerboard, I am now at the dignified old Nob Hill apartment building known as the Brocklebank, with the Fairmont and Mark Hopkins hotels and the Pacific-Union Club (originally the James Flood mansion) as neighbors. When I at last found a vacancy there—the Brocklebank is harder to get into than the Pacific-Union—I called Billy. He took one look around and his eyes danced. "Brother," he said in that Texas twang he never lost, "you're home. We are gonna do great

things here!" Though Gaylord had been battling illness valiantly for several years, and was in and out of the hospital with increasing frequency, he never stopped working on this and several other projects. "You'd better like chintz," he'd say merrily, "because I have found some fantastic English chintz. And those three windows in your study—I'm putting a window seat there, where you can read a book and look out on the world. The cushions and pillows, all chintz. A chintzy, clubby apartment, that's what you'll have, buddy."

Billy's commands and ideas were carried out by his devoted and imaginative associate, Andrew Lau. The walls were painted a pale, striated yellow. "Are you ready for a red sofa?" whooped Billy one day. Bookcases, storage cabinets, recessed lighting, a lowered ceiling in the study and much much more—he ordered it all.

One fine Saturday in December of 1985, the apartment was, for all practical purposes, finished. Billy Gaylord had just returned to his Russian Hill apartment from yet another stay at the Stanford Medical Center. "Tell me, how does the apartment look?" he asked. After I'd described it,

*continued on page 144*

A rare 1939 paperback edition of short stories by William Saroyan rests on a bedside table. Teddy bears were gifts from readers of Caen's column.









# Classical Allusions

*A Hillside Pavilion in Greece*

ARCHITECTURE BY HUGH NEWELL JACOBSEN, FAIA  
INTERIOR DESIGN BY JACQUES GRANGE  
TEXT BY CHARLOTTE AILLAUD  
PHOTOGRAPHY BY MARINNE HAAS





renowned, a U-shaped house designed by architect Hugh Newell Jacobsen brings echoes of the Parthenon to a sun-washed hill in Greece. The goal, in Jacobsen's words, was for "a house that would look in on itself," articulating the classic design for independence and solitude. This idea. A freestanding pergola creates shadow patterns on columns and paving stones. Several similar pergolas, or sunscreens, of precast unpainted concrete dramatize the perimeter of the house.





WHEN A GREEK business executive—whose far-flung interests and stringent aesthetic standards bring him into contact with some of the outstanding artists of his time—decides to build a house in his native Greece, it is hardly surprising that he should call on the services of an internationally renowned American architect, Hugh Newell Jacobsen.

This judicious choice has resulted in a remarkable plan that successfully reconciles tradition with experiment. Hugh Jacobsen's explanation of his approach to the project is clear-cut: "There was a deliberate intent on my part to design a Greek house using a vocabulary of abstracted architectural terms: It is white, it has columns, it has roofs that emulate the shingles of the Parthenon."

Dreamlike, sun-drenched, monumental and secluded, the structure subtly reflects the complexities of the Mediterranean architectural tradition. A walled courtyard paved with pale green stones protects the entrance to what it is tempting to call a palace, so formal yet mysterious is its layout. The visitor is struck by two details: the pyramidal roofs and the colonnaded sunscreens or pergolas. Each of the eleven roofs is precast in four pieces and left unpainted. The sunscreen elements and their columns are also precast and unpainted.

The owner of the house is an intrepid traveler who likes to return to his roots, to lead his own kind of life centered on his family and the outdoors. Though business compels him to maintain pieds-à-terre in Paris, London, Monte Carlo, he is always drawn back to Greece.

As an admirer of contemporary architecture, he is never disconcerted by even the most advanced solutions—the kind he admires in the United States and has now imported to Greece. He manages to be efficient, enterprising and charming in seven languages, and is a major art collector. Tireless in his business pursuits, he is equally energetic and skillful at sailing and fishing. He has an elegant young wife who explains with good-

natured grace that "everything here was planned around him. It is a man's house; it answers to his needs and the way he lives.

"The life we lead isn't very social. We like being alone here with relatives or close friends. The house is planned so we need never leave it. I'm very happy in it: independent, deliberately a little solitary, and surrounded with furnishings and pictures we both love. I can collect myself and relax in an atmosphere where luxury is never oppressive. I don't put up with constraints!"

Jacobsen's floor plan reflects his clients' liking for freedom. "The central atrium serves nearly every room," he notes. And the interior flow, punctuated by light and shadow, is one of the house's magical elements. It is a magic so entirely Greek that it would

## This is a house in which a paramount aim was to allow art and light free rein.

seem quite natural to glimpse Antigone slipping between the columns on the way to her bath.

But the harmony of the house also stems from a fairly unusual entente between architect and interior designer. Jacobsen points out, "While I normally design the interiors of my buildings, in this case they were done by Jacques Grange. We collaborated very well. I very much approve of what he has done, in that it supports and complements the architecture."

Grange is satisfied too: "I had an ideal relationship with Jacobsen. His accomplishment is remarkable. The architecture dominates, and I quite willingly stepped into the background. The admirable dark-green marble floor with its white veining gives a deep-water unity to the house's volumes, which often dictated my choice of furnishings."

Designing the interiors posed few

problems. "I managed to find some very handsome neo-Greek pieces in the Paris antiques shops," Jacques Grange continues. "Since we didn't have much furniture to start with, I had great creative freedom in planning what my clients might like 'in the absolute.' I chose a deliberate mixture of the contemporary with antiques of high quality. Judging the mixture's proportions was a perilous exercise, but the results are often spectacular.

"The fact is, only the owner's admirable collection of twentieth-century paintings posed a real problem. I wanted to integrate them with the architecture so that they could be viewed in all their truthfulness. The owner's wife was extremely helpful. Her refinement, instinctive taste and amiability were very stimulating."

The result of this accord among architect, interior designer and clients is an affirmation of the clients' strong individual personalities—most effectively expressed in their respective rooms: For the one, all is luxuriously spare and functional; for the other, a concern for detail is emphasized.

This is a house in which a paramount aim was to allow art and light free rein. The collections were in large part assembled with the advice of Paris art dealer Alexandre Iolas, whose bold intelligence could hardly have failed to sway the owner.

The house's supreme luxury is that it is perfectly functional in a perfectly unobtrusive way. Jacobsen explains: "The site drops dramatically from the entry to the rear, thus putting the house on its own podium, or acropolis. The lower levels are occupied by a garage and staff quarters, with windows not visible from the street or to passersby. There is an outdoor 'cage' to conceal air-conditioning compressors and other equipment."

The house reposes in the shelter of its colonnades. A tour de force—in the image, perhaps, of its owner—it reconciles, in a single architectural gesture, age-old tradition with the advanced technology of a world that cannot forget so imposing a past. □









OPPOSITE: In the living room a 4th-century B.C. Greek vase is flanked by late Picassos. From left: *Recumbent Nude*, 1967; *Man with a Pipe and Recumbent Nude*, 1967; *Déjeuner sur l'Herbe*, 1967. A Takis sculpture stands near an 18th-century Italian mirror. Louis XV fauteuils complement sofas designed by Jacques Grange.

LEFT: Picasso's *Man with a Yellow Hat*, 1967, dominates a wall of the living room. Lending classic contrast on a pillar is another 4th-century B.C. vase. The giltwood fauteuil is one of a set of four Louis XV armchairs in the room.

BELOW: René Magritte's masterpiece in bronze, *Madame Récamier*, 1967, occupies the center of the atrium, onto which most rooms open. On left wall, a fragment of a 4th-century B.C. Attic stela. A Fernand Léger painting is partially visible through doorway at far right.





Art:  
Paintings from the Arts and Crafts Period





## American and British Works in the Decorative Style

TEXT BY THOMAS PELZEL

THE CURRENT REVIVAL of interest in the Arts and Crafts Movement has all but ignored painting. Collectors vie for the furniture of Stickley, Roycroft, Greene and Greene, or the pottery of Rookwood and Newcomb College, while the easel painters remain relatively obscure.

Within the movement itself painting was secondary. The dictum of the Nabis painter Jan Verkade—"There are no paintings, there are only decorations"—could serve as the credo of the Arts and Crafts school of design. For these artists the term "decorative" carried no apology; they happily embraced the concept that basic design should always have priority.

The Arts and Crafts, rooted in the social and aesthetic theories of John Ruskin and William Morris, espoused integrity of design and craftsmanship as the basis of all good art. The traditional distinction between the fine arts and the decorative arts, operative since the late Renaissance, was to be dissolved. While Ruskin and Morris provided the philosophic foundation, the stylistic basis of Arts and Crafts painting came from the simplified, two-dimensional compositions of Japanese woodcuts and the bold color fields of the Postimpressionists.

Posters and other graphic arts of the movement are among the clearest examples of the pictorial aesthetic. The style was highly appropriate to woodcuts and lithographs, and the lack of interest in detail fostered bold design. The posters of William Nicholson and Walter Crane in Great

*Glove Box*, Arthur and Lucia Mathews, 1912. Painted wood; 3" x 12½" x 7¾". The art of decoration, assigned new value during the Arts and Crafts Movement, found diversified expression in the paintings, furnishings and accessories of Arthur and Lucia Mathews. Here, a stylized classical scene is portrayed through flat patches of color—a pictorial device typical of their decorative style. D.J.'s—The Arts and Crafts Shop, Sausalito, California.



BERNARD MARQUE



Britain and Will Bradley for *The Inland Printer* and Edward Penfield for *Harper's Magazine* in the United States are among the most striking of the era. The American Arthur Dow was introduced to Japanese art as a student in Paris and, as an instructor at the Pratt Institute in New York, passed on his enthusiasm to several generations of artists. His mature style is reflected in a famous poster for the first major exhibition of Japanese color prints in New York in 1896. Dow's work combines elements of both Japanese and Nabis flattened forms and colors.

At perhaps no other period in the history of Western art were women more active or welcome participants;

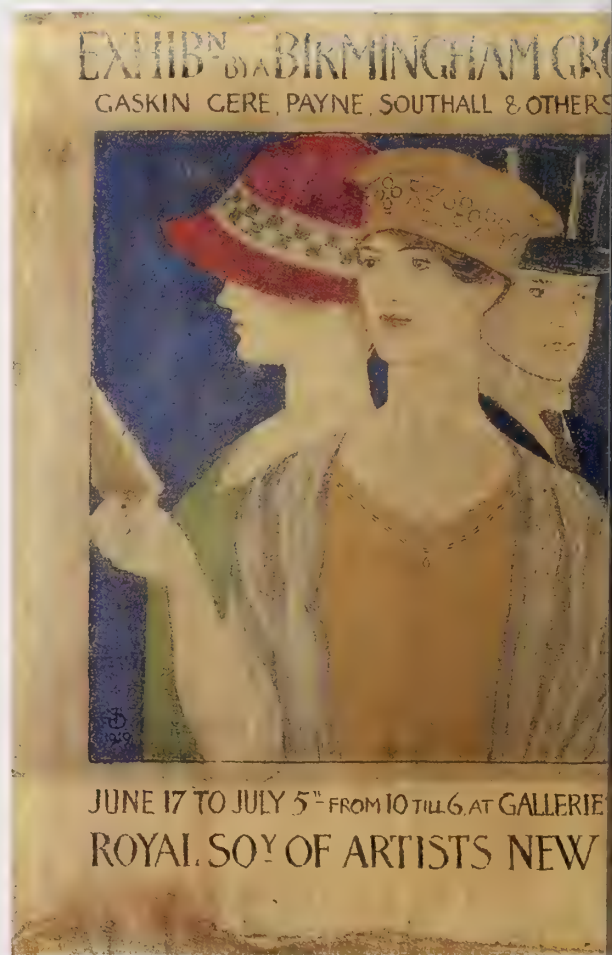
they had, after all, never been excluded from the decorative arts. They excelled in textiles and ceramics, and in the graphic media were especially drawn to woodblock illustration. Margaret J. Patterson, who studied with Arthur Dow, was active in textile design but was best known for her prints. She was fond of floral motifs and by the use of multiple woodblocks achieved distinctive effects of color gradations that look more like watercolors than prints.

While the movement itself spread nationwide, painting found a special home in California, where bright air and colors sparked, among the painters of the Pasadena Arroyo Seco, some of the best work of the Arts and

Crafts period. Franz A. Bischoff, an Austrian immigrant, and Elmer and Marion Wachtel celebrated in their paintings the still-unspoiled scenery of the West. Their subjects were inspired by the perpetual exuberance of their own gardens, the fields of wild poppies around them, and the rugged local canyons, where they discovered the dialogue between the static contours of the rocks and the calligraphic silhouettes of the eucalyptus, the oaks and the stunted pines. Hanson Puthuff, another landscapist of the California school, typically painted into the light in the manner of Claude Lorrain, often portraying the trees as flat, muted color fields against the patterns of highlights and



ABOVE: *The Valley of Romance*, Franz A. Bischoff, circa 1910. Watercolor on paper; 6" x 6". Variegated patterning, delicate outlines and a simultaneous sense of depth and flatness characterize Bischoff's small California landscape. Petersen Galleries, Beverly Hills.



ABOVE RIGHT: *Visitors at an Exhibition*, Joseph Southall, 1919. Tempera on canvas; 21½" x 18½". Southall was inspired by John Ruskin's belief that tempera would become "the proper material for the greater number of most delightful subjects." Peter Nahum, London.

OPPOSITE: *Summer Flowers*, Margaret J. Patterson, circa 1915. Woodcut on paper; 10¼" x 7". Patterson mastered the multiple-block woodcut medium, which combines techniques of painting and relief sculpture. James R. Bakker Antiques, Inc., Cambridge, Massachusetts.









ABOVE: *North Carolina*, Margaret J. Patterson, circa 1915. Opaque watercolor on paper; 16" x 16". A gifted printer of floral still lifes, the artist departs from this theme in an original landscape study for a decorative silk. James R. Bakker Antiques, Inc., Cambridge, Massachusetts.

OPPOSITE: *Wolf and Dog at Sunset*, Charles Livingston Bull, circa 1911. Watercolor, charcoal, ink on paper; 21½" x 13½". A rendering reflects the influence of Japanese woodcuts, where three-dimensional space is acknowledged yet secondary to flat surface. Childs Gallery, Ltd., Boston.

shadows in the distant mountains.

The Arts and Crafts decorative instinct is especially evident in the work of Arthur and Lucia Mathews. Arthur trained in Paris at the progressive Académie Julian, where like so many of his peers he fell under the spell of Japanese prints (which he avidly collected) and Postimpressionist painting. The influences extended, in his case, to the tonal harmonies of Puvis de Chavannes and James

McNeill Whistler. Mathews seems indeed to have echoed Whistler when he wrote: "Every painting must of necessity have a definite color note as a binding force in its construction."

Unlike most Arts and Crafts painters, who preferred landscape to the human figure, Mathews frequently included Neoclassical maidens in arcadian settings reflecting the special colors and flora of California. He painted pure landscapes as well, one

of his favorite motifs being the cypress of the Monterey peninsula set against a flat, luminous sky. To further the decorative effect of his paintings, he frequently designed frames to echo the pictorial compositions and color harmonies.

Mathews and his wife founded the Furniture Shop in San Francisco after the 1906 earthquake. There, in the spirit of William Morris, they

*continued on page 146*





CHARLES LIVINGSTON BULL.





# International Style

## *Oriental Touch for Mexico City*

INTERIOR DESIGN BY JAY SPECTRE, ASID

TEXT BY PATRICIA WARNER

PHOTOGRAPHY BY PETER VITALE

LEFT: For a couple with an extensive collection of art and antiques Jay Spectre created a sophisticated environment in Mexico City.

BELOW: In the entrance hall are Chinese glazed-ceramic figures of officials, and an 18th-century Japanese lacquered chest. Painting is *La Pareja en el Jardín*, 1960, by Rufino Tamayo. Rug is Oushak. Balustrade and bronze tripod table are Jay Spectre designs. OPPOSITE: A living room tableau consists of Tamayo's *Hombre Riendo*, 1956, above a Regency japanned cabinet from Kentshire Galleries. Lamp is a mounted Chinese pilgrim bottle. Quilted-suede wallcovering by Clarence House.



















PRECEDING PAGES: Renoir's *Young Girl with a Swan*, 1886, and Pissarro's *Le Pont-Neuf, Place Henri IV, in Morning Rain*, 1902, are focal points of a living room area. Small sculptures are by Aristide Maillol. On table, center, is *Crouching Woman with Pointed Chignon*, 1900. Vases are Kangxi. Furniture designed by Jay Spectre; fabric is from Clarence House.

ON A TREE-LINED STREET in one of Mexico City's quiet residential neighborhoods stands a modern house nearly hidden by rampant foliage, its presence only hinted at by a covered gateway that leads into a private world of old-fashioned privilege, candidly updated. In the still air of this enclave the two-story stucco, stone and glass structure gleams—boxy, pristine.

New York interior designer Jay Spectre conjured up this unassuming entrance gate and the recent renovations for a young couple he describes as "tremendously elegant, with a peerless understanding of how to live well from the inside out." It is their home base, and one of several residences Spectre has designed for them.

"The shell is contemporary and we wanted to keep that feeling," says Jay Spectre. "It's a house full of antique furniture, yet the setting is firmly

ABOVE: A Diego Giacometti table rests on a rug, *La Promenade des Amis*, also of his design, in the living room. Maillol's *Flora, Nude*, 1910, in alcove. Lacquered cabinet is 18th-century Chinese. OPPOSITE: In the dining room, a Montmartre scene by Toulouse-Lautrec, paired Qing chests and porcelains.



anchored in the twentieth century." The house is shaped around a courtyard set with mosaic tiles in the pattern of antique Roman paving; a bronze Buddha sits meditating beneath the surrounding trees.

Spectre's alterations were extensive. Walls tumbled; new structures were judiciously added. As he explains, "When the location is prime, you may as well retrench and remodel. Or even pull the house down and start over again!" The designer takes pride in the fact that the marble

LEFT: Spectre's adjustments to the floor plan included expanding the living room to incorporate several seating areas. On low table is a bronze reclining figure by Henry Moore. Vases, foreground, are Longchuan celadons; paired small tables are 18th-century Chinese.













and stone floors were installed by local craftsmen. "Style can consist of many different ingredients," he says. "Here the mood reflects my clients' attitude, which is European-international, but with Mexico getting fair representation as well."

In the entrance hall, the designer used indigenous veined white marble for the floor and the curved stairway. Softly colored silk fabrics and suede walls throughout—quilted to resemble blocks of stone—communicate a classic richness while retaining a clean, unhurried grace.

To accommodate the frequently lavish entertainments the couple host, Spectre created window walls in the living room that wrap around the courtyard and can be thrown open along their entire span. This generates a free flow between the outdoors, the living room and the adjoining dining room.

The spacious rooms are also distinguished by an array of art and furnishings spanning some three centuries and several continents. Among these are nineteenth-century Japanese screens, Chinese porcelain, Biedermeier pieces, School of Paris paintings and sculpture, Diego Giacometti tables and modern Mexican art. Spectre attests to his clients' inspired sense of detail: "The motivation for this kind of refinement came entirely from them."

The art in the house represents part of a collection spread among the cou-

ple's other homes. Placed throughout the rooms in this house are a bronze nude by Aristide Maillol, a grouping of smaller sculptures by Maillol, Diego Giacometti and Henry Moore, works by Renoir, Toulouse-Lautrec and Pissarro, and several paintings by Rufino Tamayo.

Though the upholstery was designed by Spectre, who also contributed the three-legged bronze side tables and a distinctively curved bronze-and-steel balustrade, much of the furniture is the result of shopping expeditions shared by designer and clients. These yielded, among other things, a pair of bamboo Chinese Export armchairs and fine Chinese porcelain. A taste for things Oriental is apparent throughout the house—most notably in two nineteenth-century Chinese rugs and a pair of nineteenth-century Japanese *byobu*—folding screens—of the Tosa School.

Jay Spectre's admiration for his clients is obvious, their years of friendship and professional collaboration having made them well attuned in matters of taste and style. "Their standards are consistent on every level," he asserts. "Everything—from the way they dine and what they wear to how they think and how they educate their children. You're only as good as your client." And in the case of an elegant retreat on a quiet street in Mexico City, both designer and residents have acquitted themselves quite well. □

ABOVE AND OPPOSITE: In the master bedroom, a pair of 19th-century Japanese *byobu*—folding screens—of the Tosa school depict a famed scenic site. Small painting, center, is by Pissarro. Red-lacquered table is 19th-century Chinese, as is the large rug. Late Regency amboyna pedestal table and parcel-gilt Sheraton armchairs are from Kentshire Galleries.

RIGHT: The living room's window walls open onto a Roman-style mosaic courtyard made by local craftsmen. *La Sonrisa*, 1946, by Rufino Tamayo is inside. Bronze Buddha is 19th century.





# East Side Story

*Manhattan Apartment Designed for Entertainment*

INTERIOR DESIGN BY DALE MONTGOMERY AND LUIS REY OF MCMLLEN, INC.

TEXT BY JOHN VORLEN

PHOTOGRAPHY BY JAMIE ARDILES AND











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For an international couple who entertain frequently, Dale Montgomery and Luis Rey designed a Manhattan pied-à-terre with that activity in mind. PRECEDING PAGES: A 14-foot bar of brass and lacquered goatskin is the living room's focal point. Two large wooden horses are Spanish Colonial. Painting at left by Francisco Toledo, 1985. Sofa and center chair fabric, Lee Jofa. Silk pillow fabric, Manuel Canovas. Patterson, Flynn & Martin carpet. ABOVE: Rey (left) and Montgomery at a table displaying an Olmec bowl and Colima dog. Chair fabric, Clarence House.

THERE IS ALWAYS SOME PERIL involved when friends collaborate professionally. But this danger was skillfully averted when Dale Montgomery and Luis Rey turned a typical Manhattan condominium into an extravagantly elegant space. The owners—an international couple with various houses in the United States and abroad—have known Montgomery since he was a teenager. In time they saw him develop into a talented designer who could provide them with a polished New York pied-à-terre.

Not only would the designers, both associated with the firm of McMillen, be responsible for the décor, but they would also have to find an appropriate East Side location. They settled on a Park Avenue high-rise with a spectacular view of the city—the sort of Gershwin sweep that instantly announces New York's glamour and excitement.

"The responsibility was something of a risk," says Montgomery. "Friendship and business don't always mix, but knowing these people for such a long time I simply plunged ahead, assuming they would welcome a place designed to reflect their urbanity, style and sophistication." While the nine-room apartment seemed ideal, the two designers sought an even greater harmony of space. Several

OPPOSITE: "Everyone thinks the library was designed around the Bonnard still life," says the wife. "Not true. We found it after the room was finished." Sofa fabric, Brunschwig & Fils. Pillow fabric, Scalamandré.

walls were removed to produce a flow between rooms. Certain floors were raised to lend spatial counterpoint. Glazed wood paneling was installed in the library for coloristic contrast, and a new lighting system was devised to offer intimacy or drama.

The furnishings came next—contemporary custom-made pieces that would easily blend with various period chairs, tables and objects. All this would serve as a setting for the owners' collection of rare pre-Columbian sculptures, Olmec clay figures and ancient jade masks, as well as paintings by Bonnard, Monet and Tamayo.

Because their New York home would serve as a place to entertain, the owners specifically requested a sizable bar that would not, however, give the impression of belonging in a cocktail lounge. To that end, Rey designed a bar with the look of a commodious table or desk made of lacquered goatskin and brass. In place of banal bar stools the designers included a row of tall, richly upholstered chairs. Crowning the arrangement are two Spanish Colonial wooden horses that canter majestically against the skyline.

Upon completion of the work, the designers invited the owners to inspect their new home, with the friendly proviso that they arrive at dinnertime. Montgomery and Rey wanted the couple to feast on a home-cooked meal, at an hour when the city below was aglow with lights.

"The table was set, the candles were lit, and dinner was in the oven," says the wife. "The view was breathtaking and the place itself was in complete readiness for us. Short of putting my toothpaste on my toothbrush, Dale and Luis had everything ready to go."

Says the husband, "I think that because we left everything pretty much up to Dale and Luis, they went out of their way to give us even more than we expected. What I particularly like about this place is that it's completely different from our other homes. In style and detail it really reflects New York—and that's a new experience for us because our travels don't often take us to the city. Now, of course, we'll be visiting much more often." □

BELOW: A bedroom corner is given a Far Eastern flavor with porcelains, batik-covered furnishings and Japanese screen. Tray table, Ambience.











# View from Malibu

*Michael and Kim McCarty in California*

TEXT BY BRUCE DAVID COLEN  
PHOTOGRAPHY BY MARY E. NICHOLS

Surrounded by vineyards and Pacific Ocean views, the California house of Michael and Kim McCarty showcases their contemporary art collection. OPPOSITE: Terra-cotta stairs lead to the entrance. ABOVE: In the living room, a 1932 baby grand is surrounded by Max Cole's *Delta 1*, an untitled 1985 Robert Graham bronze plaque and Jasper Johns's *Two Panels from Untitled 1972*.

NOT MUCH MORE than a half-century ago, all twenty-seven smog-free miles of ocean frontage and mountainous hinterlands that now make up Malibu, California, were owned by one woman, May Rindge. It was her dream to turn the rolling hills, seaside bluffs and pristine beaches into an American counterpart of the French Riviera. She even commissioned architectural drawings and plans toward that end, but died while they were still on the drafting table. Over the ensuing years, developers and real estate speculators did their best





ABOVE: The house's original architect, Douglas Rucker, helped modify the interior when the McCartys moved there in 1976. A kitchen and separate formal dining room were opened up into one large space comprising study, dining area and "cooking corner." RIGHT: Michael McCarty, among whose ventures are Michael's restaurant in Santa Monica and the recently opened Rattlesnake Club in Denver, and Kim McCarty, whose paintings include the portraits *Michael* and *Harry Kipper*.

All the wood beams, casements and floors throughout the house were stripped to their natural state and the walls painted white to better display the McCartys' paintings. OPPOSITE: *Cityscape*, 1982, is by Charles Garabedian. Low, unobtrusive cabinets for china and silver line the wall.







to smudge May Rindge's vision with beach shanties and hillside shacks, but today's Malibu residents are intent on bringing it back into focus. Among the latter are Michael McCarty and his wife, Kim.

One day in 1976, while McCarty was living in Boulder, he received a telephone call from his father, saying that he was selling the family house in Malibu and moving to Denver for business reasons. His son, who might best be described as a gastronomical entrepreneur, did not know at the time that he would provide a buyer for the house—himself. He had been thinking about opening a restaurant

in Los Angeles, and was excited by the prospect of moving to California.

"From my early teens I've wanted to learn all I could about food and wine," says Michael McCarty. "I studied and apprenticed in Paris and ate my way through more than my share of three-star restaurants. Naturally, in this studious culinary research, I found myself spending a good deal of time along the Mediterranean and in Provence. I love that area, but no more than Malibu."

A pleasant reminder of the Provence terrain on his Malibu hilltop is the acre and a half of vineyards—two-thirds for Cabernet, the remain-

der divided between Pinot Noir and Chardonnay—that Michael McCarty has terraced around the house.

The latter is a rambling contemporary with Spanish overtones, built on a level area cut out of the hillside. Michael McCarty explains, "We really made very few physical changes to the place; it's much the same as when my parents moved out. No exterior walls were knocked down, no additions tacked on. We did put in larger windows so that no matter where you are in the house, including the baths, you can look out at the spectacular view that includes Catalina and Santa Barbara Island, some fifty





ABOVE: Kim McCarty's multipanel *Clambake* occupies two walls of the master bedroom. On the bedside tables are family photographs and sleek lamps by Richard Sapper. OPPOSITE: On a sloping lawn overlooking the Malibu coastline stands *Column 2*, a 1970 bronze by Robert Graham.

and seventy miles distant. All the wood beams, window frames and floors were stripped to their natural state and the walls were painted white, the better to set off our paintings.

"We asked the original architect, Doug Rucker, if he'd help us update the interiors, and we followed his plans about how to convert what had been my family's large country kitchen and formal dining room into an unobtrusive cooking corner with an informal breakfast, lunch, teatime, dinner, supper and midnight-snack area adjoining it. On the weekends we're always cooking for friends, anywhere from six to sixteen, but on very special occasions—a large

holiday feast, for example—we can seat thirty-six outside on the deck and forty in here. Open the sliding doors and it's one big happy fête."

McCarty started his collection of contemporary paintings in 1979, the same year he opened Michael's, one of the first and generally considered among the best *nouvelle cuisine* restaurants in southern California.

"I wanted the restaurant to have a thoroughly modern, clean look to match and complement the new cuisine, and I also wanted to show intriguing new art as part of the experience. I went around to eight or ten galleries, but most of the owners scoffed at my beginner's budget as

well as at the idea of an elegant dining establishment being able to survive in Santa Monica, which at that time was considered Siberia. But one or two dealers, among them Peter Goulds, had faith in the concept and got me started. I guess the keystone of the Michael's assemblage is the bronze mural by Robert Graham that we installed in the garden dining area of the restaurant."

While the interiors of Michael's were being covered with paintings, prints and silkscreens, and the garden bloomed with sculpture, McCarty started bringing pieces home. But now, after almost ten years, the Malibu house is close to running out of space for a collection that includes works by David Hockney, Jasper Johns and Frank Stella. Opening a new restaurant-gallery in Denver

*continued on page 146*







# Colonial Contours

*Traditional Lines for a Connecticut Farmhouse*

INTERIOR DESIGN BY THOMAS BRITT, ASID  
TEXT BY C. D. B. BRYAN  
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"This old house has a personality," says one of the owners of an 18th-century Connecticut farmhouse. "It has a special pattern of sounds—from its creaking floors to the furnace." Thomas Britt designed the interiors, assembling the couple's collection of early American furniture and folk art. ABOVE: In the stenciled hall, a maple mirror hangs above an apothecary chest. OPPOSITE: The parlor mantel and blanket-warmer cupboard are pine. A circa 1848 portrait of twins is by William W. Kennedy.

"IT WAS VERY revolutionary for me to have done this kind of house," says New York-based designer Thomas Britt. "If you look at my other recent work, you'll see that there's no connection—it's just a completely different world."

The two-hundred-year-old Connecticut farmhouse, with its small rooms and low chestnut-beamed ceilings, was purchased twenty-two years ago as a weekend and summer

house by a New York City couple with three children. Long interested in folk art and early American furniture, they had bought the house itself as an antique. But as their collection of Americana expanded, they began to find the interiors crowded, disorganized and unfocused, so they asked Tom Britt to come in and "pull it all together, give it an appropriate look."

"The first question is, what's appropriate?" Tom Britt says. "That's









the most important thing for people to know. The clients did not want it to look pretentious. They wanted the look of an eighteenth-century farmhouse done in a very simple, inviting way, as if it had absolutely always been like that.

"They had nice, effective American country antiques," Britt says, "and I told them I didn't see any

reason to buy new furniture for this house—unless they were really going to start making major investments in antiques. But many very fine antiques would have been out of place here—just too grand for a farmhouse. So it remained a question of working with what they had."

A problem was the 1929 sunroom off the living room. "When I looked

at it," Britt recalls, "I thought it was the strangest addition to an eighteenth-century house I'd ever seen." But the owners wanted at least one room with a feeling of light and space, and they wanted to be able to look out on the rolling hills beyond. Furthermore, as Britt points out, "they wanted to keep the house as they found it; they did not want to do





LEFT: In the living room are *View of Henry Z. Van Reed's Farm, 1872*, by Charles Hofmann and *Twin Sons of Uzziel Clark*, circa 1795, by Richard Jennys. Sofas and wing chairs covered in Brunswick & Fils fabric. Carpet by Stark. ABOVE: The stone floor and chestnut-beamed ceiling are original to the dining room. Fabric is from Brunswick & Fils.

BELOW: "Tom Britt had creative ideas about using all the things we had accumulated," says the wife. Objects in the parlor include a banjo clock, piano rolls and early typewriter. Fabrics from Clarence House.



"They wanted the look of an eighteenth-century farmhouse done in a very simple, inviting way," says Tom Britt.









ABOVE: Built by a prosperous local farmer after the Revolution, the clapboard Colonial house is situated on ten acres near a river.

OPPOSITE: In a third-floor bedroom, stenciling on walls and ceiling complements the pattern of a bedspread made by the wife's mother, a paper lampshade and Clarence House chintz.

anything structural to it. And so I thought, 'Well, that just makes it all the more challenging. We'll have to make it look right with just paint, fabric and . . . well, *paint*.' And that's the whole house—paint and fabric. We did not buy one piece of furniture."

Britt had the window frames, the ceiling and the floor in the sunroom painted the same color, and then had two talented artisans create stencils that would complement the chintz he used to slipcover the furniture. Once the patterns, based on old designs researched at the New York Public Library, had been stenciled onto the sunroom's ceiling, walls and floor, Britt said, "Let's do them on the third

floor too, in all those little bedrooms with slanted ceilings." And then, after the three bedrooms had been stenciled, Britt decided, "As long as we've gotten it going, let's take it through the whole house!"

Five days a week, for six months straight, the craftsmen worked in the house. "Every weekend we'd come back," the owners remember, "and we'd find more and more stenciling on the walls." Surprise gave way to pleasure and appreciation as they saw how the look pulled the house together. Eventually all the rooms except the dining room, which once functioned as the keeping room, had stenciling. "There, with its stone walls and stone floor, they would have been inappropriate," says Britt.

But just as appropriateness is a key to Thomas Britt's style, so are cohesiveness, attention to detail and floor plans that work. "My rooms," Britt explains, "are always very architectural in layout and derive from a formalized floor plan that goes back

to Palladio in thinking, which goes back to Rome." He laughs. "But tracing it *that* far back gets very far-fetched when talking about a little American farmhouse. And yet it's based on the same concept: Create vistas. You look down the hallway straight through to the living room and beyond to the sunroom. And even that vista is framed by the portieres I added to the doors between the living room and sunroom. The stencils and pilasters were also intentionally done to give the rooms a stronger architectural quality.

"I don't like cold interiors," Britt emphasizes. "I try to give every house an inviting quality. But the ultimate test is how well a house works for its owners after the painters and designer have gone."

"I like old things; I'm comfortable with them," the wife says. "This house is relaxing in a way our city life, our apartment, is not."

And that is what country houses are all about. □



# Antiques: Papier-Mâché

*The Lasting Beauty of a Popular 19th-Century Fashion*

TEXT BY AVIS BERMAN



ON ONE OF THEIR many excursions throughout England, Dr. Johnson and his faithful Boswell paid a visit to a manufacturer of papier-mâché. The eminent guests toured the works and were given a tea tray. Boswell noted the firm's versatility and efficiency: "Twelve dozen of buttons for three shillings—Spoons struck at once."

In chronicling Johnson's life, Boswell chanced to report on a new and thriving industry: the production of colorful papier-mâché wares about to take the country by storm. Although the idea of durable goods derived from ephemeral paper struck him as somewhat preposterous, items of papier-mâché—a mixture of pulped or otherwise mashed paper, flour, glue, chalk and sand, pressed into molds and dried into a mass so hard it could be sawn—had been made in Asia for

over a thousand years. The material did not catch on in Europe until the mid-eighteenth century, when boxes and other small articles began to be made in England, France, Germany and Austria. In England the first major use of papier-mâché was in architectural moldings and ceiling ornaments: It was less expensive than carved wood and less liable to drop off than plaster of Paris. Robert Adam installed papier-mâché moldings, and George Washington ordered such moldings for Mount Vernon from London.

But the English market for papier-mâché was limited until its lightweight yet substantial body was discovered to be an ideal base for japanning—the imitation of Oriental lacquer by a glossy varnish. Papier-mâché could take direct applications

introduced to 17th-century Europe from the East, papier-mâché—a pulped paper mixture—was either molded or applied to wood or metal frames, painted or japanned and decorated with gilding, painted motifs and often mother-of-pearl. ABOVE *Suite of Jardinières*, England (probably Wolverhampton), circa 1820. Painted papier-mâché and gilt; 7½" high. Japanese genre scenes adorn the planters' dark surfaces. Halcyon Days, London. OPPOSITE *Tester Bed*, England, circa 1860. Painted papier-mâché, mother-of-pearl, gilt and brass; 93½" x 78" x 56½". Pearl embellishment, gilt tracery and floral profusion demonstrate the highly decorative quality of the papier-mâché finish. Juliet & Co., Houston.

of these varnishes, whereas wood could not, opening up new possibilities for ornament. Papier-mâché's future was assured in 1772, when a Birmingham manufacturer named Henry Clay patented a process for making heat-resistant paper panels. In essence Clay substituted paper for









*Side Chair, Bettridge & Company, England (Birmingham), 1865. Papier-mâché, gilt, mother-of-pearl and cane; 32½" x 17". Papier-mâché in England was almost exclusively produced in Birmingham, where the distinguished firm Jennens & Bettridge—precursor of Bettridge & Company—applied the paper mixture to furniture forms in the 1820s. James II Galleries, New York*

wood panels, whereby he could construct papier-mâché furniture. He presented the queen with a sedan chair and a pair of tables. Awarded the coveted royal recognition, Clay became japanner to George III.

After the issue of the royal warrant, the appetite for British-made papier-mâché was enormous. Ever-resourceful manufacturers responded with bowls, screens, sewing stands, workboxes, clock cases, game boards, urns, picture frames, inkstands, lap desks, bedsteads, bookcases, cabinets, chairs, tables and settees.

The best-sellers were trays, reflecting the rise of tea as the national drink and its taking as a sacred ritual. Because silver trays were costly and wooden ones would burn, papier-mâché copies varnished to look like lacquered metal (but which, unlike metal, would not scratch the surface of a polished table) found a receptive public. A ready champion of "the cup which cheers but not inebriates," the trade aimed at placing an assortment of trays in every household. The "parlour-maid's tray" curved inward to fit the waistline and support a heavy load. But tipplers were not neglected. They could buy wine trays equipped with a shallow well at each end for a bottle or decanter.

The background finish for most papier-mâché is black, but objects were made in brilliantly polished dark blue, chocolate brown, apple green and crimson. Clay's goods were black with gold trim, but designs expanded with the industry and followed the period styles of Georgian, Regency and Victorian. Thus papier-mâché furniture evolved from the earlier straight, thin forms edged with Neoclassical borders into a plump curvilinearity garnished with extravagant floral drippings.

During the Regency and the reign of George IV, restrained floral sprays executed with formality were introduced, as were vignettes of Romantic or Arcadian ruins, portraits of royal personages and patriotic avowals celebrating the outcome of the Napoleonic Wars. Depictions of the



*Etagère*, France, circa 1860. Painted papier-mâché, mother-of-pearl, silver and gilt; 55 $\frac{2}{3}$ " x 36". The Second Empire vogue for papier-mâché flourished through the influence of Empress Eugénie, Napoleon III's Spanish wife. Andrée Debar Antiquités Rive Droite, Paris.











OPPOSITE: *Cave à Liqueurs*, France, 1840-70. Painted papier-mâché, mother-of-pearl and gilt; 12" x 15½". Dreamlike scenes of land and sea ornament a case fitted with crystal decanters and glasses. Andrée Debar Antiquités Rive Droite, Paris. ABOVE: *Set of Trays*, England, circa 1815. Painted papier-mâché and gilt; largest, 25" x 32". Architectural monuments designed by William Kent for the Neoclassical garden at Stowe are portrayed in three trays, clockwise from top: *The Temple of Venus*, *Congreve's Monument* and *A Statue of Queen Caroline*. Dillingham & Co., San Francisco.

picturesque took on added grace after 1825 when Jennens & Bettridge, which succeeded Clay as the leading maker of British papier-mâché, devised a way of applying mother-of-pearl to the body. Its iridescence harmonized with gold leaf and further etherealized the representation.

Floral motifs were a constant in the embellishment of papier-mâché.

In the 1830s, artisans adopted more naturalistic portrayals. Tulips, dahlias, irises, chrysanthemums, camellias, poppies, pinks, roses and lilies were painted in an identifiable manner and in close-to-true colors.

Since papier-mâché flourished first as a simulation of Oriental lacquer, it was natural to use Oriental imagery

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LEFT: The Palladian architecture of Montaigne, built in 1855 and one of the historic houses of Natchez, Mississippi, has been faithfully restored by Mrs. Mary Louise Goodrich, who has lived there since 1935. BELOW LEFT: A giant live oak casts its shadow over the porch of the east wing. "My first husband, William Kendall, devoted twenty-five years to the gardens, planting azaleas and over 350 varieties of *Camellia japonica*," says Mrs. Goodrich. BELOW: Mrs. Goodrich in the west garden with one of her daughters, Ann Kendall Haack, and two Great Danes, Habiba and Ophelia.

# Montaigne's Invitation to the Past

*A Historic Residence in Natchez, Mississippi*





TEXT BY RICHARD FORD  
PHOTOGRAPHY BY PETER VITALE

"IT'S AN INTERESTING little story how we came to buy this house," the owner remarks, seated demurely in her spacious George III armchair, while another morning's sun turns all indoors a shimmering, revenant gold. "In those days—this was in the 1930s, a long time ago—we made party calls. Someone had a lovely party that you'd attended, and a week or so later you came and paid your party call. Maybe you would only leave your card. Today we'd just send a thank-you note.

"But the lady who lived in Montaigne then, Mrs. Carpenter, was in that day. And in the course of our conversation we mentioned that we



"The houses stood for 80 years without paint or anything. Progress passed us by," says Mrs. Goodrich, who helped start the Natchez Pilgrimage in the 1930s as a means of saving the area's best houses. ABOVE: In the living room, George III mahogany armchairs, wing chair and sofa are paired with a Chinese lacquered low table. BELOW: An American Rococo pier glass and table dominates a wall of the Little Parlor. Late-19th-century porcelain plaque is painted with a mythological scene. A circa 1755 settee is grouped with Queen Anne-style chairs. Draperies, Scalamandré.





were planning to build a new house. And she said, 'Oh, my goodness, you can't *build* a house. You have to buy *this* one. I've just inherited another old house. And I have to live in *it*.' And pretty soon after that the lawyers were calling, and papers were drawn. And that's how we came to own Montaigne. Funny, isn't it?"

Montaigne's owner ever since those more punctilious times has been Mary Louise Goodrich, a plain-talking, stylish woman, who is precisely whom you'd like to have answer her own door in a house like Montaigne. But not whom you'd expect. She is a pretty, vivacious, yet exacting woman for whom the day really hasn't enough hours. And there's an engaging sense about her that it's good fortune that brings your interests into congruence with hers.

With her first husband, William Kendall, and now with her second, Hunter Goodrich, an Olympic bronze medalist in the bobsled in 1932, Mrs. Goodrich has, in the fifty or so years she's lived there, tried vigorously to keep a mansion as a home—which of course may be what everyone residing in mansions tries to do. "It's not a *terribly* imposing house," Mrs. Goodrich says. "It's a house you might look at and say, 'I could live in that house.' It's a comfortable house. It's lived in." You probably have to live there first.

Montaigne, in fact, is one of Natchez's flaunted treasures. Sequestered off one of the town's main roads within twenty-seven acres of pecan trees and live oaks, pines and bowers of camellias and deep azalea paths, it is one of the "interesting" houses on the Natchez Pilgrimage, an institution Mrs. Goodrich helped found as a young bride in the early thirties, and one she's nurtured to this day. Interesting partly because of its bright salmon-pink exterior, whose colors modulate with the sunlight (a color customary until the 1850s, though mostly abandoned by other mansions for wedding-cake white); but also because its Palladian austerity manages not quite to seem forbidding—

just as Mrs. Goodrich would have it.

Montaigne is novel also for Mrs. Goodrich's alacrity in forsaking dreary periodicity—out with the swinging punkahs and the slipper chairs no modern sitter would sit in—in favor of her own tastes, which run to George III this-and-that, Chinese carpets, Zuber wallpaper and Louis XVI armchairs anybody would feel happy to sit in. It is taste that's precisely her own, and one she's not much fussy about. "We all inherited that heavy old furniture," Mrs. Goodrich says, speaking collectively of her fellow mansion occupants, "but I've just gradually replaced it with things I liked. Of course, I enjoy everything that's here. But it's not a matter of life and death to me. I refuse to let my possessions possess me."

Natchez, of course, is a town hardly self-deprecating about its possessions. And one kind of opulence or another is simply a given. Its greatest flowering, its "lush" period, as the locals like to say, came a hundred and fifty years ago in the high-cotton heydays, when rich planters, many of them northerners with expensive educations, sought higher ground on the balmier bluffs that oversaw the stretching Mississippi delta land they farmed and owned. Here they built their "suburban villas" and perfected a certain precious and genteel pseudo-continental culture whose manners were baroque and whose architectural ideas came from France, England and the West Indies, and out of the books of Asher Benjamin—primers for bringing civilization's fruits to the American bush country.

Montaigne's long side galleries and abundance of tall, green-shuttered windows to the shady gardens bend its concerns outward and—at least for insiders—help leaven its basic largeness to the fact that people live there.

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A classic Chinese carpet with a Greek key border sets the tone for the blue bedroom, which is furnished with a mahogany four-poster, William and Mary walnut and oak chest-on-stand and Louis XVI-style painted armchairs.











# Gardens: Dans la Forêt

*Japanese Inspiration in Pennsylvania*

TEXT BY ELAINE B. STEINER  
PHOTOGRAPHY BY DEREK FELL





ABOVE: Seen through the Humble Gate, woodland and bright azaleas illustrate the name of Jack Miller's Pennsylvania garden, *Dans la Forêt*—"In the Forest." A labor of love and craftsmanship, the gate was built by Miller and landscape designer Hiroshi Makita without nails. "The pieces were cut, chiseled and notched to fit," Miller explains. The curved panel armature is a piece of Osage orange-wood grown on the property. OPPOSITE: Gable azaleas blend in a mantle of many colors.

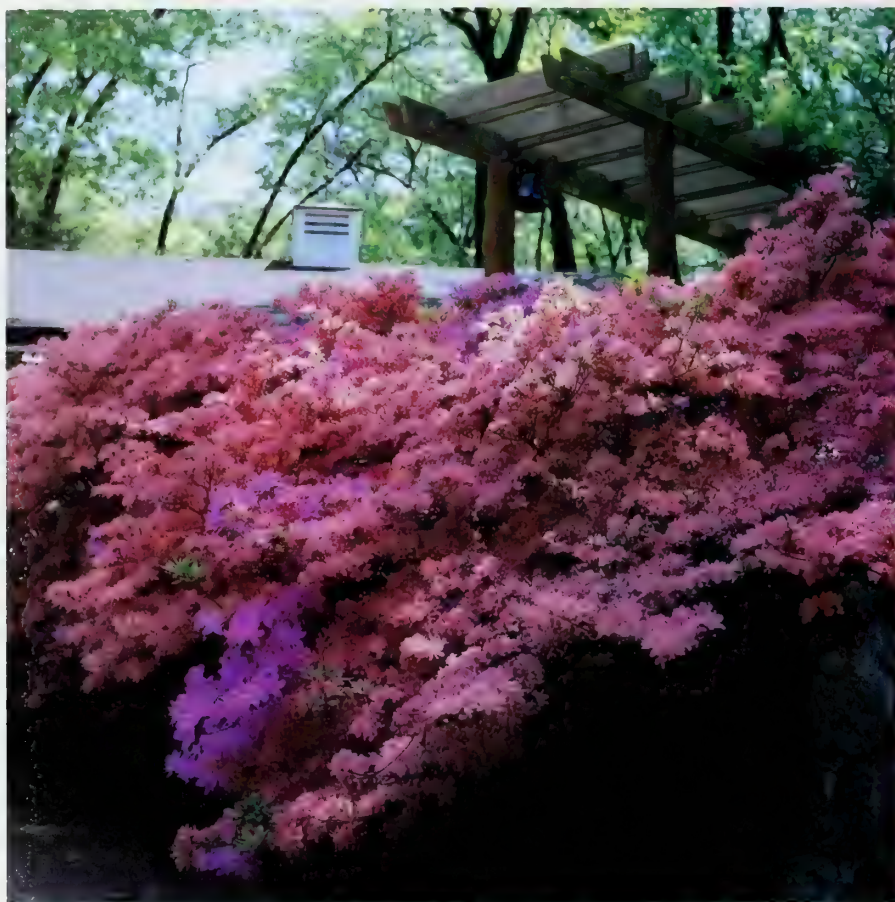
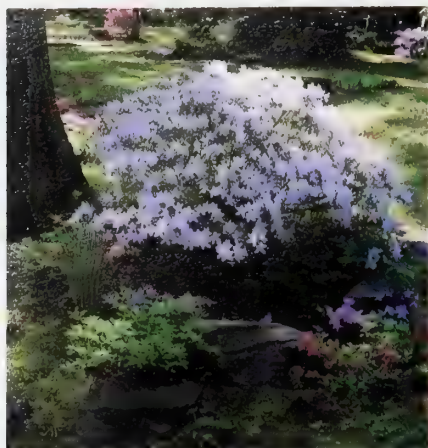
IN THE MAKING of a garden it is commonplace to move earth and trees, to create hills where none existed, to re-channel the paths of streams and coax water into pools. But in the process, the astute garden maker is careful to retain his basic respect for the existing terrain. Some types of land are more hospitable than others to a new vision. So it was with Jack Miller's sloping woodland property, where

Oriental philosophy and Occidental flora now complement each other.

"I have a Japanese garden with a French name—*Dans la Forêt*—in the Pennsylvania Dutch countryside," says Jack Miller, smiling.

His decision to transform an abundantly colorful garden—in which spring-flowering bulbs, perennials and bright annuals bloomed beside his house—into a traditional Japanese





TOP LEFT: A wash basin or *tsukubai* is lined with granite rock and dominated by a resplendent Gable azalea. Numerous small azaleas have been pruned to lie flat and fit around the stepping-stones. At left are slim spears of Siberian iris. Mosses and ferns line the basin sides.

TOP RIGHT: The large Animal Rock is set among moss mounds and winding paths. Small smooth stones, a type of glacial rock traditional in Japanese gardens, were brought in from Quebec and used to represent the shadow the great rock casts in the moonlight.

ABOVE: A wisteria arbor looms over an embankment of azaleas not far from the house. Rising as high as six feet, the plants have inadvertently beautified a wall built to prevent soil erosion. "This effect came about by pure luck," Miller says. "I didn't visualize then what we have today."

moss garden resulted from a number of conversations with Japanese landscape architect Hiroshi Makita. The two men first met when Jack Miller visited the nearby Japanese trail garden, Swiss Pines (see *Architectural Digest*, May 1981).

Makita was then in charge of that noted garden. "He seemed to have a special reverence for rock and moss," Miller recalls. "I mentioned that I had a lot of moss on my property; he probably thought I had a clump or two. But when he finally came to see it, the expanse of moss-covered land just about took his breath away."

A second visit brought forth a proposal from Makita to develop a traditional Zen garden according to the aesthetic principles established in the twelfth century. Not perfection, but discovering nature was the goal.

There was to be no formal plan. As Makita explains, "In Zen, if you make a plan, that's a force, not peaceful. You do better to use your eye and your heart to find what is the right proportion, the proper scale."

Within a week, more than two hundred and fifty tons of granite rock were delivered to the property and the work commenced. Amid four wooded acres, beneath a cathedral ceiling of red oak and a canopy of sassafras trees, ironwood and shadbush, Makita and Miller have "Orientalized" two acres. There are dry ponds fashioned of sand and smooth pebbles, spanned by flat bridges. The Moon Bridge, twenty-four feet long and eight feet high, is the focal point of the oldest part of the moss garden. There are winding trails, basins, mountain-mounds of moss, gates, great stone paths, granite lanterns and symbolic rocks. A Buddha carved in relief on an ancient headstone is positioned beside a rugged stone wall.

There is no color but green in the two-acre moss garden—except in the spring, when the native azalea and rhododendron, hosta and dogwood flower, and in autumn, when turning leaves change the landscape to a montage of gold and orange, fiery red and deep wine. Even the use of





variegated foliage plants is avoided.

"We want no distractions," Miller explains. "The mood of this garden is peace. We've never cared for lawns," he continues, speaking of himself and his family. "From the first, before the moss garden was planned, we encouraged the native ground covers to spread, and none of the wildflowers were removed."

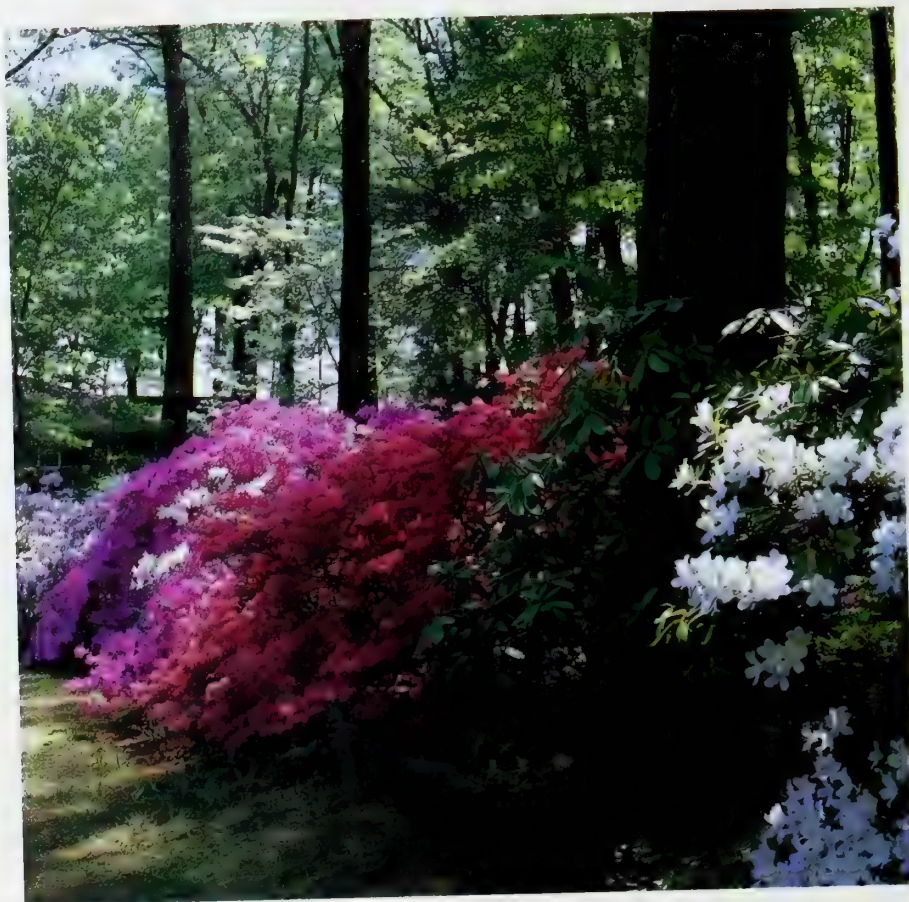
Thus many large areas of the prop-

erty are solidly carpeted in Virginia creeper, mayapple, dogtooth violet, Solomon's seal, honeysuckle and jack-in-the-pulpit.

"But over the years we had noticed that where raw dirt was exposed, moss developed rapidly—particularly in one area of the property," Jack Miller notes. At the same time, in the early 1970s, he saw that small sprouts of azalea and rhododendron

White Chinese wisteria festoons the Humble Gate, which was given that name because it is so low that "most people must genuflect to pass through it." Beneath a Colorado spruce, center, is a stone lantern made by Miller and Makita "according to Renaissance methods." Much of the surrounding ground is covered with moss. Flat river stones were taken from a small stream on the property.





ABOVE: Hybrid azaleas cluster at the base of a red oak with an undercarpeting of Baltic ivy and wintercreeper. The snowy azalea at right is "a true white," Jack Miller points out, "a rarity when it was planted, forty years ago." Blossoming tree at center is dogwood. A rare fern moss covers much of the ground.

were pushing through the mossy terrain. Apparently self-sown from seeds blown onto the damp moss, these plants developed into a dwarf-like species of the mother plants. Large areas of wild azaleas are integral to the garden today.

"I dug up about a dozen large clumps, moved them closer to the house and they burst into bloom within a year. They're among my prized possessions," Miller remarks.

Stepping-stones, molded on the garden site from concrete, bear a slight ivy-leaf impression. Several are nestled among the low-pruned azaleas leading from the house to the grounds and linking one section of the garden to another.

"Japanese gardens divide without

dividing," Makita points out, explaining that they consist of individual gardens that preserve cherished privacy even as they relate to the whole. In effect, they are precursors of the familiar "rooms" found in so many English landscapes.

The curves of this garden are repeated and reflected in the structural additions. A latticework gate, called the Weave Gate, is the first hint of what will be seen beyond—the arched Moon Bridge. In another part of the garden, the Humble Gate (so named because it is built low and anyone passing through it must bend) appears as a quarter-wedge of an oval. Even the plants are shaped to echo the form. Cotoneaster slopes,

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RIGHT: *Wizzard Lizzard*, carved from a 700-pound oak trunk, is one of two sculptures by the late Steve Zavarick that add a light-hearted touch to the garden. Mounds of moss are starred here and there by wildflowers. Between two red oaks, the Moon Bridge arches over a dry pond. Beyond is the entrance gate.













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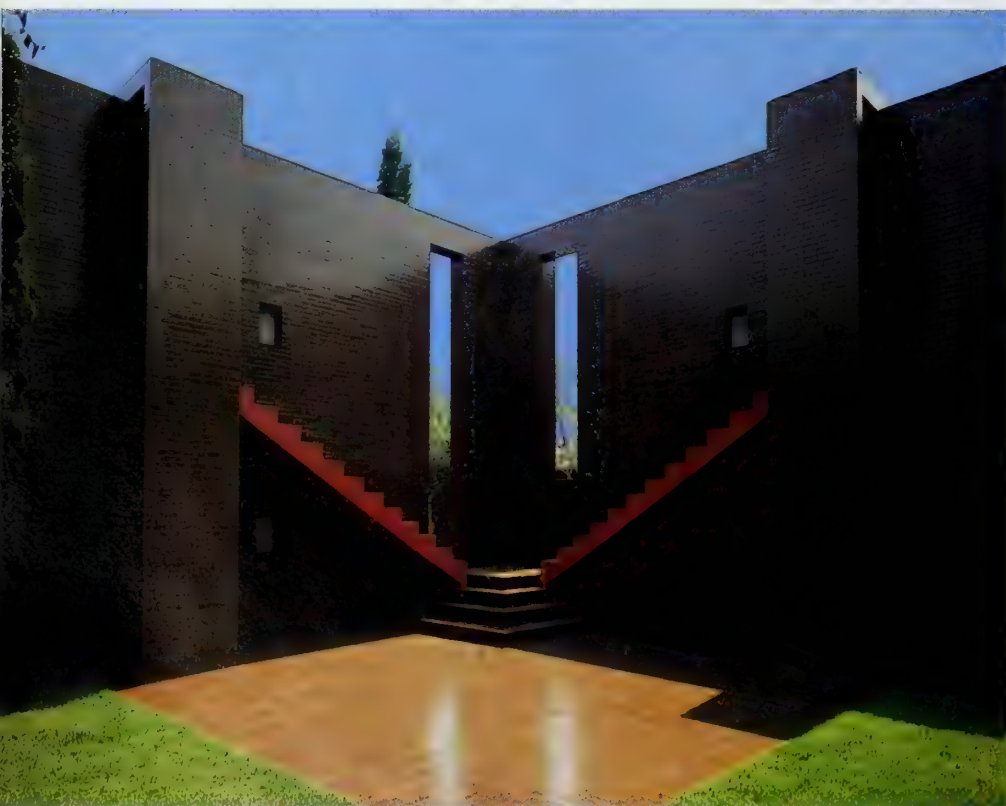
Ricardo Bofill

TEXT BY NICHOLAS SHIRADY  
PHOTOGRAPHY BY JOSÉ LUIS PÉREZ





PRECEDING PAGES: "Pavilions sheathed in brown brick are oriented toward the red-tiled dining area facing the swimming pool," says Ricardo Bofill of the house near the Costa Brava he designed for his parents in 1973. ABOVE: Stairs in pyramidal form rise to the entrance of the main house. "A tapering brick obelisk, like a petrified tree, counterpoints the surrounding cypresses," says Bofill. BELOW: High walls, with brightly hued tile stairs for sunning, form two sides of an interior court.



AN ABANDONED cement factory in the tainted, industrial outskirts of Barcelona is an unlikely setting for an architect's studio and home, yet for the Catalan Ricardo Bofill it is a potent, almost magical place. "When I first saw the factory fifteen years ago," he recalls, "I was immediately taken with the notion of transforming into a work of art a space that everyone from critics to colleagues viewed as horrible, ugly."

Much of the original brutality of the cement factory—La Fábrica, as it is known—has been left intact, particularly the sculptural character of the rough-hewn exterior walls. But in the hands of Bofill and his studio, the Taller de Arquitectura, the measured architectural intervention has invested former utilitarian, industrial spaces with a new aesthetic and purpose. The towering silos, once used to store cement, have become hermetic "silos of knowledge" where draftsmen and architects render the bold postmodern edifices for which Bofill has become universally recognized.

Around the scores of drafting tables curve the white walls, hung with architectural drawings of former and current projects—some of which have been realized, others that might never come to fruition. The labyrinthine underground tunnels and chambers were christened "the catacombs" and appropriated for the Taller's archives. The "cathedral," a voluminous hall left deliberately crude and unfinished, displays models of Bofill's work, including La Fábrica itself. And then there is the "garden of delights," a verdant open-air retreat around which rise palm trees and massive cement walls in partial decay.

La Fábrica, renovated between 1973 and 1975, marked the beginning of Ricardo Bofill's historicist phase—what critics would later carelessly label Postmodernism. He and a growing legion of restive architects viewed modernism's stylistic and ideological restraints as myopic and stifling. Bofill rejected deities like Le Corbusier and Mies van der Rohe and began to reexamine the masters of





ABOVE: Beginning in 1973 Bofill transformed a cement factory outside Barcelona into the main studio, La Fábrica, for his firm, the Taller de Arquitectura. BELOW LEFT: The terrace of the studio, with concrete silo shapes. "Certain elements are magical because of their tension and disproportion," says Bofill. Beyond is a housing project designed by the firm. BELOW RIGHT: The entrance gate frames a view of cypresses and palm trees.











old, including Palladio, Ledoux and fellow Catalan Antonio Gaudí. Suddenly, classical motifs and references were being not so much copied as approximated. In La Fábrica a modern interpretation of medieval arches has been used for the windows that rise vertically on the silos, and pairs of sheer, unadorned columns flank the entrance to the "cathedral," but always there is an absence of ornamentation, a minimalist restraint that distinguishes the work as more than simply a literal resurrection of classical forms.

Naturally the disciples of modernism were quick to attack Bofill for defaming nearly every dogma that for years had appeared sacred—chief among them the tenet that form must follow function. "With La Fábrica we shattered a long-standing preconception," says Bofill. "We proved that almost any space could be reappropriated as long as the architectural intervention was well conceived."

The severity of La Fábrica's exterior forms has been tempered by abundant greenery. A great expanse of lawn, surrounded by eucalyptus trees to obscure the industrial landscape outside, stretches behind the compound, giving the effect of a lush pedestal on which the cement structures rise like pieces of primitive sculpture. The terraces atop the silos and roofs are covered with grass and cypresses. Overgrown vines climb the walls, contributing to the impression of La Fábrica as an archaeological ruin surviving from Barcelona's first industrial phase.

Within, La Fábrica is not so much an architecture studio as a self-contained world. "It is something akin to a 'libertine convent,'" explains Bofill with amusement. "The atmosphere is both austere and permissive; much

"Life goes on here in a continuous fashion, with very little difference between work and leisure," says Bofill. His living/dining room at La Fábrica has marble-topped tables, and heart-back chairs designed by Antonio Gaudí. Lit by fluorescent tubes, the walls are articulated by tall, narrow bays crowned with round arches that lend a classical feeling to the space.





discipline is demanded of one here, but individuals are also free to create and to experiment."

This singular intellectual freedom has drawn architects and draftsmen from around the world to work with Bofill. It is an urbane and immensely talented group. Walking through the studios one can hear Spanish, Catalan, English, French and Italian spoken. Bofill's "golden pencils," as his gifted draftsmen are called, are all the more important since Bofill himself does not draw. Instead, he has been described as a "dark angel" providing intellectual and creative impetus to those around him. It is precisely this disengagement from the laborious workings of architecture that has enabled Bofill to concentrate on formulating a clear design philosophy and emerge as one of the world's most articulate, if contentious, figures in contemporary architecture.

For Bofill, La Fábrica is also home. Above the silos and the vertiginous catwalks and surrealistic stairways that often lead nowhere, he has arranged his personal quarters. It is not

"La Fábrica is something akin to a 'libertine convent,'" jokes Ricardo Bofill. ABOVE: The communal dining room features a small interior balcony and double fireplaces. Drawings of the Taller de Arquitectura's projects adorn the walls. The double seat at left is by Gaudí.

an elaborate space, but it bears the unmistakable mark of the architect. Although the living room is rather austere with its unadorned ecru walls and spare furnishings, it possesses an air of harmony and graceful proportion. Recessed arches line the walls and define the doors and windows. Amber-colored marble traces the periphery of the white marble floor and also tops the tables situated at opposite ends of the room. Around the dining table are wooden chairs designed by Gaudí with backs in the

*continued on page 150*

RIGHT: Wrapping around the curved walls of a studio office is a drawing of a large-scale housing project from Bofill's exhibition at the 1980 Venice Biennale. The arched, medieval-style window repeats the shape of the original cement silos. The table was designed by the firm.









# French Ensemble

## *The Paris Apartment of Rena Dumas and Jean-Louis Dumas-Hermès*

INTERIOR DESIGN BY RENA DUMAS  
TEXT BY CHARLOTTE AILLAUD  
PHOTOGRAPHY BY DERRY MOORE

IN PARIS THERE ARE SIGHTS to inspire pronounced sentiments of jealousy in the heart of a stroller: views of tall studio windows at nightfall, with softly lit rooms beyond, or glances through carriage entrances into secret courtyards. They provide glimpses into private realms, and imagination takes wing.

Thus any Parisian who has lifted his gaze to the terrace garden that graces a handsome building near the Hôtel des Invalides has dreamed of the life its owners must lead there. But the apartment in question, sequestered behind broad terraces filled with flowers and shrubs and overrun with wisteria, manages to keep its mystery intact.

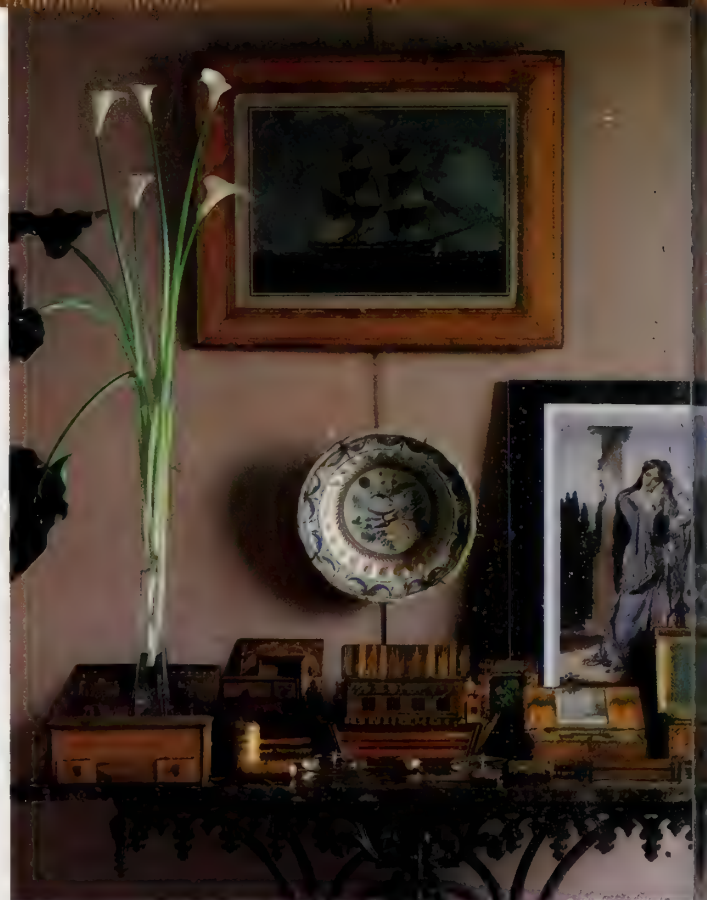
For the residents, the garden's abundant vegetation, in every nuance of green, effects a miraculous transition between the sweeping views and the indoors. It's rare in any city to be able to breathe the scent of lavender while the eye roves over so masterful a panorama of seventeenth- and eighteenth-century architecture.

When interior designer Rena Dumas and her husband, Jean-Louis Dumas-Hermès, head of the Paris firm of Hermès, found their apartment, they didn't hesitate. They'd been searching in vain for "just a view" for five years and suddenly there it was—one of the loveliest in the world. It all began at a dinner party, where they met the son of a friend, who happened to live in the building of their dreams. Another year went by, however, before the young man telephoned to say an apartment was available.

"Our life was transformed," Rena Dumas says. "It was as though the apartment answered some profound need. Now, as soon as we come home, we go out onto the terrace. We breakfast there until the end of October."

Originally the apartment was somewhat dark. "The first time I entered it, though, I imagined it filled with light, a bit like a Roman house," says Rena Dumas. "I kept its volumes intact," she adds, "but I 'undressed' it. I wanted this color, the feeling of air and light reflected from the sea—from the Mediterranean. And yet I wanted to respect the apartment's own spirit."

Brought up in Athens, Rena Dumas first came to Paris to study interior design. She enrolled in highly technical courses, planning to collaborate with her brother, an architect. "While I could understand French, it was difficult for me to speak it," she reminisces. "Yet I was deliriously



ABOVE: The dining room of Rena Dumas and Jean-Louis Dumas-Hermès's Paris apartment exhibits an 1846 ship painting by Roux and a collection of French, Greek and Russian straw-work boxes set on a 19th-century cast-iron butcher's table. BELOW: An 1856 Amoretti marine painting hangs above two 1863 equestrian subjects, both by John Lewis Brown. Over the watchmaker's cabinet, left, is an antique Dumas marriage contract.







"We travel a good deal and we try to find new things," says Rena Dumas. In the entrance hall, multicolored woven strips of fabric from northern Nigeria provide a background for a geometric oak table designed by Mme Dumas.





Says Rena Dumas (above), "Everything here is more classic, perhaps less 'invented,' than the interiors I usually create for my clients."

happy to be in Paris. I lived in a state of perpetual wonder. In fact, when I go out on the terrace of this apartment, I still have that feeling."

Rena Dumas's passion for design, however, extends far beyond the reaches of her own apartment. Without abandoning interior design, she has embarked on another creative phase, designing furniture "for living with and looking at." She notes that "for years I designed custom-made furniture for my clients. Then I wanted a low, generously proportioned table for myself."

Shortly thereafter her granite table *Scala I* was born. Striking for its noble, balanced presence, it is currently reproduced in marquetry. But the designer's real triumph is a little writing desk—luxurious, portable, evocative of country excursions. At a recent Salon des Artistes Décorateurs in Paris, its ethereal presence—with a folding stool next to a chaise longue in the sandy precincts of an Arab tent—constituted a highly persuasive inducement to travel. Now produced by Hermès, this poetic scene-stealer was conceived in collaboration with the late Peter Coles.

Rena Dumas's aesthetic approach is distinguished by a sharp sense of craftsmanship, a feeling for every variety of texture. In contrast to designers enthralled with the thirties or fifties, she is influenced by no particular period or trend. Her creativity is rooted in personal nostalgia.

RIGHT: In the living room, a painting by Greek artist A. Fassianos hangs above a 1933 Dupré-Lafont sofa. A Persian saddle adds an exotic touch. Low table is a Rena Dumas design. Armchairs and Charles Eames swivel chair covered in Manuel Canovas fabric. Far right, an architect's table.









"My husband and I share a liking for everything visual, regardless of material worth. We're just as happy buying a pretty basket in Africa as bidding on a painting at the Salle Drouot. Our jobs don't leave us much time to go to auctions, however, although we do travel quite a bit.

"We have a country place in Normandy where the whole family—sometimes as many as eighty, including the English branch—gets together for festive occasions.

"And Greece, my native country, has become my husband's adopted one. He's learned the language, and whenever we feel the need to learn how to live again, we visit our house on Aegina. We're mulling over the idea of building our eventual 'masterpiece' there," says Mme Dumas. "It will undoubtedly turn out to be our favorite home—we already feel happy just thinking about it." □

RIGHT: Paneling of *faux*-bird's-eye maple enlivens the dressing room. The folding desk and stool at right were designed by Rena Dumas.



BELOW: The third-floor terrace affords the residents a panorama of Paris, including views of Sacré-Coeur, the church of the Madeleine and the Opéra.

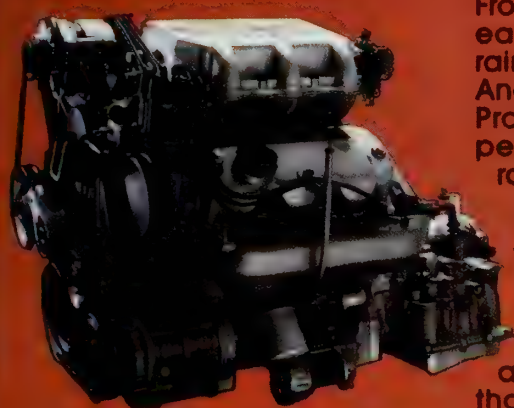




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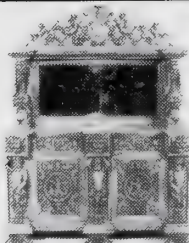


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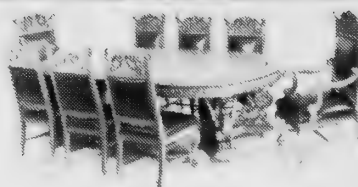
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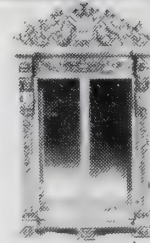
Art Deco Rosewood Office Group



Figural Carved Sideboard, en suite



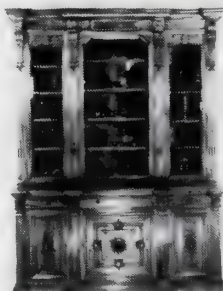
12 Pc. Ornate Oak Dining Suite



Figural Carved China Cabinet, en suite



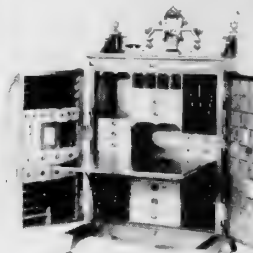
Rosewood Victorian  
3 pc. Renaissance Revival Parlour Set



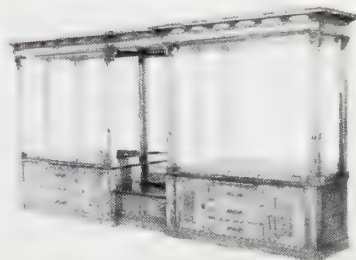
Walnut Renaissance Revival Bookcase



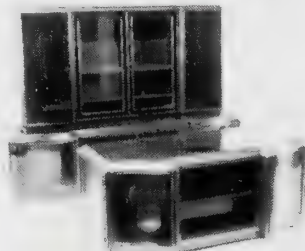
Incredible American Mahogany  
Executive Desk and Swivel Chair



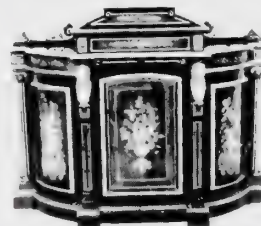
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Incredible 2 Pc. Art Deco Desk  
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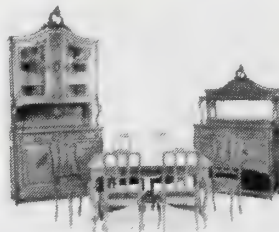
Inlaid Cabinet by A. Roux



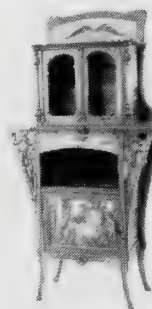
Outstanding Art Nouveau Desk  
by Louis Majorelle



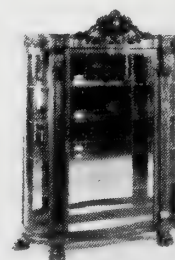
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Andy Williams  
continued from page 47

a job on Steve Allen's *Tonight Show* and settled into an apartment on Manhattan's Upper East Side. He remembers it as confining but blessed with high ceilings. The walls called for color, which Williams supplied in the form of Impressionist reproductions. "I was interested in art even before I tried my hand at drawing," Williams says, "so it seemed natural to decorate my first New York apartment with Monet prints. Not long afterward, I began visiting galleries, trying to learn as much as I could."

Williams says he "can't believe some of the things I bought when I was starting out." But a collector's eye develops quickly in the beginning. Now his taste doesn't change much from year to year, though he tries to stay open to new developments. Williams finds off-putting the raucous art characteristic of the 1980s. "Much of the recent painting I've seen just doesn't correspond to my sense of beauty," he says. Nonetheless, the singer refuses to close off any possibilities. His early experience with the art of Jackson Pollock showed him how unwise that can be.

Still new to contemporary art, Williams encountered Pollock's dripped canvases on a visit to the Peggy Guggenheim collection in Venice. He remembers her passion for those paintings and his own incomprehension. "I thought they were awful. I had no clue. It was only a few years ago that I began to see anything in Pollock's art." Now Williams owns a fragment of a dripped canvas on which experts are divided. Some believe it was painted by Pollock; others refuse to consider it.

Williams is convinced it came from the hand of the artist he now considers a major figure in the development of twentieth-century art. "I don't pretend to be a scholar," he says. "My reactions are more emotional than intellectual. I've learned over the years that when I see something in a painting, I should trust myself." Some impulses have survived from the early years of his collecting ca-

reer. The delicacy of his Klee painting finds an echo, enlarged to the scale of West Coast abstraction, in the canvas by Richard Diebenkorn that occupies the bedroom's largest wall.

Sometimes collectors recognize opportunities too late. A Manhattan dealer once offered Williams a large mobile by Alexander Calder. "I said I wasn't interested," Williams remembers. "The piece was lying on the floor, collapsed. I thought it was just scrap metal." But that same dealer introduced the singer to Peter Agostini's sculpture, which has remained an abiding enthusiasm. The artist's *Burlesque Queen*, a small, heavily worked bronze figure, stands in Williams's study.

Just above this sculpture hangs another seventeenth-century Dutch still life. The painter, Pieter Claesz, has bathed goblet, grapes and bread in a golden light. Like Bosschaert's picture of flowers near the piano, this one has an unbroken, enamel-like surface. Though Agostini's *Burlesque Queen* is as craggy as a chunk of volcanic rock, smooth, sinuous curves run beneath its surface. Williams has an eye for elusive harmonies. He says the critics' notion of a "good eye" escaped him until he realized musicians possess a comparable sense that advises the ear with intuitive speed on the quality of the music it hears.

Early interests wane, requiring a collector to cull his holdings. As Williams's eye grew more confident, that necessity became less and less frequent. Still, he says, "I'm trying not to let the apartment get too cluttered." Recently the singer donated his collection of pre-Columbian objects to the Mexican Museum in San Francisco.

"It took me a long time and a lot of study to get to where I am now as a collector," says Williams. Then he corrects himself: "It took me a long time to get to where I think I am now." Like everyone deeply involved with art, he knows that surprises—confirmations as well as reassessments—are inevitable. □



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## BADMINTON HOUSE

The Duke and Duchess of Beaufort in Avon  
*continued from page 48*

suits. The third duke was also clearly a cultured man, who traveled to Rome to have his portrait painted by Trevisani and attempted to build a fine collection of Italian paintings and furniture, but in this he was untypical of his family. Sport was their obsession, and I suspect that if one could summon back previous occupants of the house and ask them for a guided tour, many of them would attach more importance to the fact that the game of badminton was played in the hall than to the paintings that hang there.

Such priorities account for the fact that the interior of the house has remained in a state of virtual fossilization. And while not everyone would agree that this is a good thing—the dowager duchess told my mother that when she proudly informed a party of visitors that the wallpaper in our dining room was nearly one hundred and seventy years old, she heard

one of them murmur, "You'd have thought they'd be sick of it by now"—we think ourselves very fortunate to have had forebears who were a somewhat unimaginative lot. When my father inherited the house, he and my mother agreed that where change was desirable it should be done by adapting what was there rather than by beginning afresh.

Thus, in the library, which we use as our principal sitting room, a somber wooden panel above the fireplace has been replaced by a Lely double portrait in an elaborate frame. My parents also experimented by hanging the two Canalettos of the house—which had previously rested on easels in the rarely used drawing room—over bookshelves in the library and found that they fitted perfectly. In the smaller yellow sitting room there have been similar slight modifications, for previously this was little more than a very grand passage

that led to the drawing room, with chairs ranged stiffly around the walls, interspersed with cabinets containing meticulously arranged displays of china. It was not a room in which one felt inclined to linger (unless, perhaps, one's attention was caught by a glass case containing such supposed objects of interest as a solitary glass eye), but it came to life as soon as the furniture was grouped more informally, and the walls were crowded with pictures scavenged from every corner of the house. The glass eye has also been banished and no longer fixes us with its unwinking gaze.

These rearrangements can scarcely be described as radical, but the results at Badminton have certainly been dramatic. It is a constant source of surprise to me that rooms which in their fundamentals have remained unchanged since my childhood should nonetheless seem so very different to me now. □

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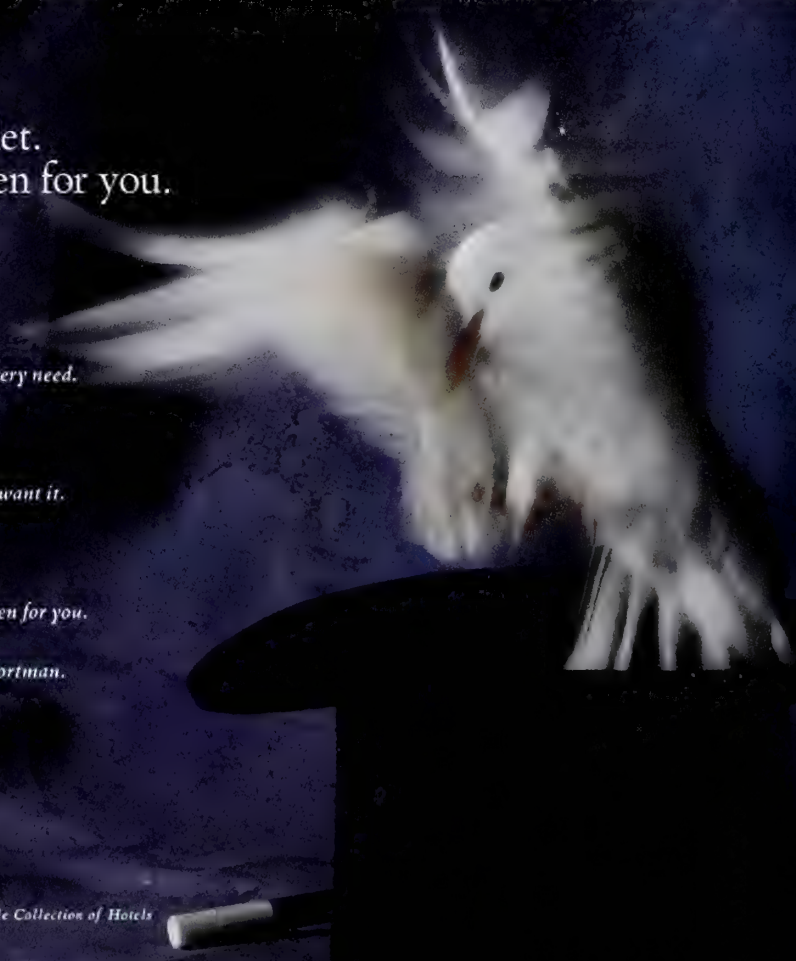
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## ON GRAMERCY PARK

Sharon and James Hoge in New York  
*continued from page 61*

along with tracking down the Pilgrim Blue I wanted for the library.

The work took so long that we had to entertain while we were under construction. Sometimes friends dropped suggestions that I was able to work into the plan. Mario Buatta advised hanging mirrors facing each other in the library and living room to reflect an endless vista. Lee Radziwiłł convinced me not to switch from a rectangular to a round table in the dining room, and a word from Sister Parish and Albert Hadley helped unknot the library's cocktail-party traffic flow. Mark Hampton contributed his photographic sense of color. Reginald Charrier and Jay Yang provided other pointers.

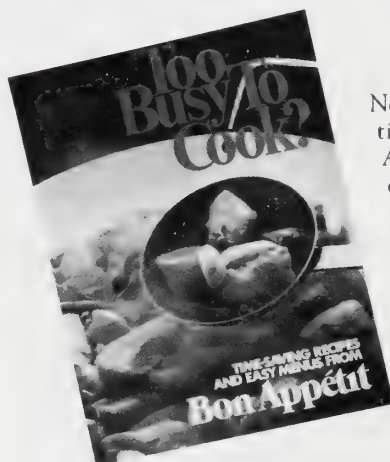
Our initial guests were good sports. Early in the year I'd gamely promised we'd host an "Extra-Extra-Eat-All-About-It" *Daily News* dinner for the New York Public Library. Ten months later, when the time rolled around, we didn't have a stick of furniture in the living room. So we assembled guests in the library for cocktails. Then we trooped them through the dark living room, lit only by spotlights on the columns. Luckily there was a sense of drama when we opened the sliding doors onto the dining room festooned with an overcompensation of "black and white and red all over" masses of striped fabric, carnations, shredded newsprint and ribbons.

It's hard to say what our favorite time of year is. In spring we step out onto the balconies as the blossoms and the leaves in the park burst out. At Halloween we see the statue of Edwin Booth draped with sheets to make him into a giant ghost for the neighborhood children's trick-or-treat party. In winter we sit in front of the fire watching the snow swirling around the spire of the Empire State Building and settling in the park. If one day we glance out the window and see King Kong scaling the side of the building, it will be just one more of the unexpected pleasures of our apartment for all seasons. □

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FBO



Of Baseballs and Weathervanes  
continued from page 67

were collecting numbered prints—14 out of 200, or 42 out of 500—and I felt the artist himself had no direct relationship to the work. But in folk art there's one piece, only one."

And what of the ringmaster? "Okay, maybe two," admits John Wallach with a laugh.

Both Wallachs grew up in New York, Janet near Ebbets Field. They are avid baseball fans, as anyone can gather from the glass case full of signed World Series baseballs, including one autographed by Babe Ruth. To either side are nineteenth-century toy baseball-player figurines.

"When someone comes to the house who says he's a real baseball fanatic," explains John Wallach, "I say, 'All right, take a look at these figures and tell me what period they're from.' There's a giveaway. The pitcher is not wearing a glove. About 1900, it became fairly standard for players to wear gloves. We think these figures date prior to 1897." Behind them is a first edition of Bernard Malamud's novel *The Natural*. It is a typical Wallach touch—fun.

The Wallachs lend their pieces to a variety of institutions. In 1976 the White House asked to use their eagle, rooster and horse weathervanes as centerpieces for a state dinner in honor of the king and queen of Spain. The eagle that once perched atop the state courthouse in New Paltz, New York, now looks over one end of the Wallachs' living room.

Nearby is a dower chest that survived the Johnstown flood. When the Wallachs found it, it was covered in mud and ghastly green paint. After several years' restoration, they found the lettering and the date.

"You can see a 1 here, a 7, an 8 and a 3. 1783. The Treaty of Paris was signed that year. It's exciting," John Wallach says, seemingly as thrilled now as he was when the restorer called up to say, as Howard Carter did upon first looking into King Tut's tomb, that he had found something wonderful. "It's like touching American history." □

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## ODYSSEY BY THE BAY

The San Francisco Peregrinations of Herb Caen  
*continued from page 71*

in detail, he said, "Be happy there," and rang off. The following week, William "Billy" Gaylord was dead at the age of forty.

Now I sit at the typewriter, look out the window and think about Billy's work. On the floor are, among other coverings, two zebra skins. I'm strongly against the slaughter of wild animals, especially for vanity reasons, but these were a wedding present, for my second marriage, from one of my oldest friends, Victor Bergeron—better known as "Trader Vic." He shot them in Africa. In fact, he shot enough to decorate an entire Safari Room in his San Francisco restaurant—and then saw the light. "Get those dead heads out of here," he roared one day, and the room was converted to the Boat House.

I wander around the small apartment Billy never saw completed. In the entrance hall is a watercolor of the Golden Gate Bridge done by the

Chinese artist Dong Kingman when he was on the WPA in San Francisco. Across from it, a glorious silk screen of a Chinese school, nineteenth century, discovered in Chinatown by Barbara Chevalier.

Poking its head into the living room, a carousel horse from the merry-go-round that once graced an amusement park at Ocean Beach. Hand-carved about eighty years ago by the noted Charles Loeff, it was given to me by an entrepreneur named Jeremy Ets-Hokin, who bought the amusement park, tore it down and erected a condominium on the property—not a fair exchange at all.

On the wall by my typewriter, a pencil drawing of my hands by the multitalented Barnaby Conrad, an old and good friend. A color photo of me in a Giants' baseball uniform, living out a boyhood dream at a ripe old age; it was taken during a so-called celebrity softball game before the All-

Star game, and I was driving in the winning run (you could look it up). On the desk, a startlingly ugly-beautiful pre-Columbian figure, female, from art collector Billy Pearson. A silver cigarette box, on a Korean chest, carries the signatures of my thirteen closest friends in 1941. It was a wedding present for my first marriage. Of the thirteen, eleven are now dead.

And yet, with the old books and records and pictures, it's a lively, living place that passes the sternest of tests. I look forward to returning to it at the end of the day and, although I am almost neurotically garrulous, I enjoy spending hours alone there, looking at the old palaces of Nob Hill, listening to the counterpoint of the cable cars' clanging bells and the chimes of Grace Cathedral.

I'm only sorry that Billy Gaylord never saw what he created. He would have liked it. Thanks to him, I'm home at last. □



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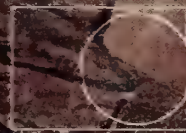


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Paintings from the Arts and Crafts Period  
continued from page 82

designed and crafted a wide array of furnishings, ranging from large pieces, often with painted panels, down to the exquisitely decorated boxes (usually by Lucia Mathews) in which a central painted panel of landscape or floral pattern correlates with the decorative trim and sides.

The purists of the Arts and Crafts regarded autonomous painting with suspicion because of its stigma as a fine art. Harvey Ellis, a designer active with Gustav Stickley's United Crafts, even banned paintings from his interiors as "superfluous and discordant." This ban did not extend to all pictorial decoration, however. Ellis's own interior settings often feature draperies, wallhangings and stenciled friezes with abstracted floral or landscape elements. At the same time that traditional paintings were denied their place in proper Craftsman interiors, pictorial representation found refuge elsewhere in the decorative arts.

The pottery of Rookwood and of Newcomb College was often decorated with floral or landscape themes, the latter sometimes modeled in low relief. Decorative tiles were popular in the period, such as those of the Walrich Pottery firm, typically representing a solitary live oak in silhouette, akin to a miniature version of the panels of Arthur Mathews. Similar motifs in relief were often carried through several adjacent tiles in the work of Ernest Batchelder. The stained glass of Bruce Porter also favored landscape, with an effect (far less atmospheric than the windows of Tiffany) close to that of a luminous woodblock print.

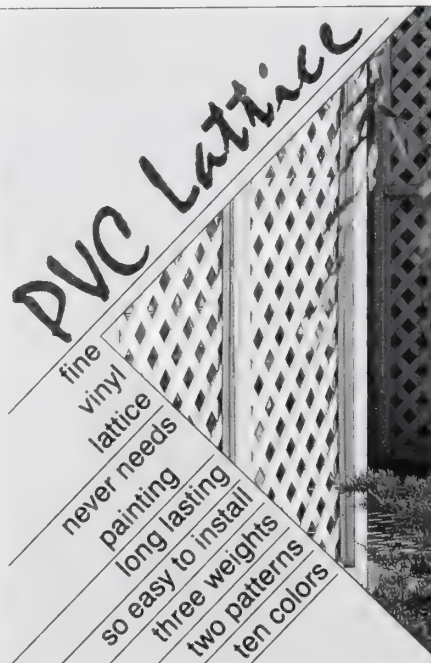
The social optimism and serene mood of the Arts and Crafts Movement began to fade during World War I. Long ignored since then as hopelessly "dated," the painting of the movement is beginning again to attract the attention of critics and connoisseurs who have come to appreciate it in its original intent, as a style with few intellectual demands but perennially friendly to the eye. □

Michael and Kim McCarty in California  
continued from page 100

called the Rattlesnake Club hasn't helped, though it does showcase seventy-five works. And this appealing problem is only heightened by the fact that Kim McCarty is a first-rate painter who has produced such works as *Clambake*, a multicanvas painting that wraps around two walls of the Malibu bedroom.

Every day Kim McCarty goes down to the tennis court, which is set amid the vineyards, to work on her strokes—a painter's, that is, not the volleying kind. To fit the regulation-size tennis court into the sloping terrain, a good sixty feet of its playing surface had to be projected out, fourteen feet above the ground. The resulting void beneath the cantilevered section was then walled in, and Kim McCarty had a twelve-hundred-square-foot studio with giant windows that capture the southern light. And her husband ended up with an eight-hundred-square-foot climate-controlled wine cellar, more than enough room to store his restaurant inventory and the four hundred cases he hopes to press from his Malibu vineyards in a year or two.

While the McCartys did a minimum of construction work on the main house, they will soon awake each morning to the joyful sound of pile drivers, the gentle buzz of power saws. Architect Douglas Rucker has recently completed a set of plans that bear the heading: "McCarty Recreational Center." These are for a compound that will materialize on another portion of the Malibu acreage. It will include two private guest rooms, each with its own bath, as well as a separate area for games, parties and dancing, and a small swimming pool. It may be a trifle early to know exactly how the complex will look, but future guests can rest assured that their rooms will be distinguished by the works of a variety of contemporary painters, among them resident artist Kim McCarty. It is either that or Michael McCarty will have to think about launching yet another restaurant-gallery. □



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Papier-Mâché  
continued from page 113

in decorating it. The ubiquity of *japonisme* was twitted in *The Mikado*. The gentlemen of Japan sing:

*On many a vase and jar—*

*On many a screen and fan,*

*We figure in lively paint:*

*Our attitude's queer and quaint.*

As the papier-mâché workers had not been to the Far East, their subject matter was generally influenced by existing conventions of what the Orient was supposed to look like. Experience, however, had a habit of intruding on stylization. Kimono-clad figures posed on arched bridges are often seen against an English landscape.

The papier-mâché trade was amply represented in the Great Exhibition of 1851. For the participating firms, nothing was too elaborate for the expansive taste of the times, but such resplendence was out of reach of all but the wealthiest, and interest in papier-mâché began to wane. Purists think the opulence inspired by the Crystal Palace Exhibition is what killed the art in the 1860s, but the decline of English papier-mâché can be traced to other sources. Tea, for example, had become a more substantial meal, served in the dining room and brought to the table on a cart.

The papier-mâché craze in France did not gain momentum until after 1853, the year Napoleon III married. The new empress, Eugénie, was from Spain, where papier-mâché was admired. (Jennens & Bettridge made a richly ornamented sofa for the queen of Spain.) Eugénie, who inspired the fashion in Paris, also invigorated the industry there. But English pieces were steadily imported, and a Birmingham firm decorated one of Napoleon III's yachts. The emperor was formally deposed in 1871, but the papier-mâché vogue lasted until the advent of Art Nouveau. The French enthusiasm for papier-mâché was more a brief, flurried love affair than the long-lasting affection of the English embrace. Nevertheless, the ingenuity and energy lavished on the craft in Europe testifies to the romance once surrounding papier-mâché. □

A Historic Residence in Natchez, Mississippi  
continued from page 116

"The original owner, William Martin, was a Confederate army general," Mrs. Goodrich says. "And he raised twelve children in this house." Mrs. Goodrich has raised two of her own, and has seen grandchildren and now great-grandchildren careen up and back the long balustraded porches on generations of tricycles. "There were always aunts and in-laws to house out in the east wing," she says.

Under Mrs. Goodrich's stewardship there is no aura of a glorious past now lost. Life seems too quickened, too much in front of her. She personally presides over the Coca-Cola bottling plant her first husband inherited, and is on the board of directors of the Natchez Pilgrimage. And with Mr. Goodrich she travels a lot, spending summers on the south shore of Long Island. "We both love to dance," she says. "We belong to two dance clubs in New York and usually attend dances there each year. We, in fact, often dance right in this living room. I used to take up the rug, but it's too much trouble now."

For ten days each March, when the azaleas and daffodils are blooming, Mrs. Goodrich opens Montaigne to the Natchez Pilgrimage, standing with Mr. Goodrich at the front door and welcoming four to five hundred people every third afternoon. "It's a hard thing to meet so many people," she says. "Of course, fifty years ago, my relatives all helped me. But they're all worn out now."

The Pilgrimage, which, like all such thriving institutions, draws customers from as far away as Alaska and Japan, has transformed Natchez from a little river town that couldn't quite rouse itself from Civil War gloom to welcome a dawning century. It is now the state's most enduring public attraction, after William Faulkner, whom Mrs. Goodrich knew in New Orleans in the twenties but considered unsuitably bohemian, a fact that now makes her laugh.

"We were losing a lot of those old houses," she says of the early days of the Depression. "After the Civil

War nobody had a penny in south Mississippi, and in the eighty years that followed, a lot of nice houses were being torn down to make way for gas stations. We think of those as new problems, but they aren't. So the Natchez Garden Club started what became the Pilgrimage really just to encourage interest within the community. At first we gave all the owners a hundred dollars apiece with the stipulation it had to be used on the foundations."

Though one hardly need say that a profound aura of the Old South still floats murkily through Natchez. Some of it romantic, some of it simply lamentable. On many house tours and in all the volumes of Natchez lore, the visitor from Osaka learns about the privations and enormities rained on the town by the "occupying forces" from the north. It is still a subject on many lips 125 years later. But once again Mrs. Goodrich has a take on the past that seems more kindly, to accommodate both the future and the present. "We must have had an outstanding group of Federal officers here," she says, "because there was very little damage done. We've been told there was a good bit of damage in this house—horses stabled here and what not. But there couldn't have been too much done because General Martin moved right back in, and they didn't have any money to start doing restoration. I never believed that story, anyway. I could see maybe an impetuous young officer riding in the front door. But I'm sure the rest is not true."

So, in the end, within the shade of so much that's old and gone, a modern life thrives here in private. "I think my obligation is to keep the structure of the house in as good a condition as possible," Mrs. Goodrich says. "I'm the keeper of this place. If after I'm gone the children want to get rid of this or that and put in something else, that's entirely up to them. But I'll tell you, if my house catches on fire, just save my grandchildren's portraits." □





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Japanese Inspiration in Pennsylvania  
continued from page 122

ivy is mounded, lily-of-the-valley appears in clumps, the outlines of azalea and a large specimen mountain laurel are softened by judicious trimming.

Adhering to the basic concept of Japanese gardening, balance, is an arrangement in which a three-and-a-half-ton, five-foot-high rock—called Moon Shadow Animal Rock—is juxtaposed with a smaller wraparound rock. Smooth small stones artfully outline the moon shadow. The entire composition is set amid an expanse of moss-covered mounds.

"Makita and I have come to the conclusion that moss can be a ground cover," remarks Jack Miller. Whether other gardeners will be willing to exert the time and effort involved in cutting tree branches back to allow the correct degree of sunlight to filter through, or handpicking the weeds that encroach, or whiskbrooming the fallen pine needles away is debatable. Jack Miller finds that this care actually stimulates growth; nonetheless, there are internecine wars among the various species of moss. "Same as human life," says Makita. "The strong takes over the weak—and the weak is always the beauty."

Careful placement has protected several "beauties." A rare fern moss, watched over by azaleas and rhododendrons, flourishes in the friendly company of ivy and euonymus. And on the face of a large granite rock beyond the Weave Gate there is lichen—called money moss by the Japanese, "because," Miller explains, "it takes so long to develop and has a very slow growth pattern."

The guardian of Dans la Forêt is a seven-hundred-pound piece of oak trunk named *Wizzard Lizzard* by its sculptor, the late Steve Zavarick. The same artist was responsible for the garden's *Happy Dragon*. Both add strength and whimsy to a landscape Makita describes as "too small for a park and too large for a garden."

Still, the garden will grow. A gazebo is nearly finished. A bamboo forest is yet to come. For Jack Miller, "the dream is not completed." □

Ricardo Bofill  
continued from page 130

form of hearts. Surrounding the other table are a low sofa and several ottomans, all of a uniform natural leather.

The bedroom is more elemental still. The bed is covered with a white spread, and at its foot lies a sunken bathtub with a view onto the garden. Around the room are only the most necessary effects: a ceramic bowl, a crystal decanter, a candelabrum. One can well imagine Bofill conjuring up his monumental schemes in such an uncluttered, serene space.

Rarely is there a better opportunity to judge an architect's aims than to confront his own studio or home, unadulterated as they are by outside constraints. What one sees is his and his alone. It is true of Bofill's La Fábrica and equally so of the summer house he designed for his parents and family in the province of Gerona north of Barcelona.

Bofill has designed only a handful of private houses. His penchant is more for structures on a monumental scale, something that has decidedly appealed to French sensibilities; housing projects such as Les Espaces d'Abraças in Marne-la-Vallée, Les Echelles du Baroque in Paris and Les Arcades du Lac near Versailles have been variously referred to by critics as "Versailles for the people" and "subsidized Doric." But with the Emilio Bofill House—named for his father, who is also an architect—Ricardo Bofill has proven that he is equally adept at building a home for one family as a complex for several hundred.

The house comprises several independent pavilions, all of which are oriented toward a central open space. The compound invokes the model of a Mediterranean village in which buildings surround a principal plaza. This traditional scheme adapted to a residence provides for both private and communal spaces—an important factor since on weekends and holidays the house is often filled with a large extended family.

Bofill has used earth-tone bricks for the pavilions, the courtyards, the exterior stairs and walls, and the plinth

on which the entire compound is built. The organic character of the material contributes to the entire structure's integration with the landscape, which is covered with orchards. Cypressess have been planted throughout the compound to further integrate the man-made forms with their natural surroundings.

But it is the elements of water and the Mediterranean sun that define the space. The central courtyard is dominated by a pool composed of brilliant red tiles and flanked by terraced platforms and steps used for sunning and relaxation. Facing the water is the dining room, the house's principal communal space. There is no barrier between the room and the pool, giving the effect of dining outdoors. The view encompasses the surface of the water, the green of the cypresses, the terra firma of the brick terrace and the tapering brick obelisk Bofill has added as "an allusion to petrified nature."

On the first floor of his parents' pavilion is the living room, with a vaulted ceiling and gently curved back wall. Each of the other rooms on the first and second floors—the music room with its harp and baby grand piano, the master bedroom and the book-lined study—is open to the living room, giving the effect of fluidity and familial intimacy. By way of the central staircase that divides the pavilion's two principal volumes, one reaches the playroom and solarium on the top floor. "To design a house for one's family one must be acutely aware of both private and shared space," warns Bofill. "If the scheme is not adequately accommodating to both needs, then the design has failed."

Ricardo Bofill approaches a private residence, a studio or a monumental housing project with equal urgency. "Architecture is more than just a social phenomenon, more than simply a place in which to live or work," he says. "It relates directly to man's desire to survive, to leave a legacy. If I can accomplish that, then I have not worked in vain." □



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# RICHARD HAAS

## Suggesting a Plausible Fantasy

By John Gruen

REALITY, ILLUSION and fantasy commingle to astonishing effect in the art of Richard Haas. Able to transform decaying or banal urban architecture into veritable hymns to Renaissance perspective and Baroque *quadratura*, Haas gives walls, façades and entire urban areas a spectacular new lease on life. As a muralist, he has extended the dimensions of trompe l'oeil by investing the genre with a gigantism that turns architectural planes and spaces into lessons of illusionistic realism.

Dealing with that which is lost, blighted or merely ordinary, Haas is a restorer of sorts—someone who envisions what is missing, needed or appropriate—formulating ways to attain an aesthetic effect that completes or enhances a particular site. But Haas is not only a revitalizer of old buildings. He is a provocative commentator on architecture and urbanism. Keenly aware of the potency

of public art, he would like to inspire architects and city planners to follow through on his utopian visions and give reality to what is only illusory.

Scattered throughout cities in the United States, Europe and Australia are arresting examples of Richard Haas's work. In New York, projects such as *112 Prince Street Façade*, *Arcade*, *Peck Slip* at the South Street Seaport, *The Times Tower* on Broadway and *Lincoln Tunnel Exit* offer palpable proof of the powers of illusionist decoration. Once drab and dreary, these sites and buildings have been

transformed into vivid architectural images that not only obliterate unsightly areas in the cityscape but suggest a viable alternative for the betterment of the environment.

In both exteriors and interiors, Haas works in every conceivable style. The massive cutaway façade of *Boston Architectural Center* was inspired by the eighteenth-century architectural drawings of Boullée and Ledoux. For a bleak apartment building in Chicago, the artist elected to reinvent its exterior in homage to the Chicago School architects—Wright, Root, Burnham and Sullivan. A Munich façade was painted to resemble a nineteenth-century townhouse with large entrance court and Neoclassical detail. For the Hyatt Regency atrium in Cambridge, Massachusetts, Haas created *Venetian Façade*, which stunningly echoes the Ca' d'Oro.

For every project, Richard Haas

BELOW LEFT: Urban muralist Richard Haas creates sweeping illusions of reality as a counterpoint to his past works, smaller exercises in trompe l'oeil. On a faux-marble table is his 1968 diorama of Monet at Giverny. BELOW RIGHT: "Frank Lloyd Wright is depicted as he was in the mid-1950s when I spent summers at Taliesin," Haas says of another small diorama, completed in 1970.



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## RICHARD HAAS

Suggesting a Plausible Fantasy  
continued from page 154

LEFT: For a Chicago residence, Haas designed sliding panels that depict stained-glass doors opening onto a terrace and view of the city. "The residents wanted the option of modifying the intensity of the actual view," Haas says. BELOW LEFT: Partially open, the screen reveals the real skyline.

**"If you want to put a tag on me, you can say I'm an environmental artist, because my work links itself directly to architecture."**

BELOW: Contributing to the revitalization of Miami Beach, Haas designed *Arch of the Fontainebleau Hilton Hotel* last year. With it, he hopes "that this section of Collins Avenue becomes something of a tropical, Déco Champs-Élysées in scale and feeling." Mural executed by American Illusion, Inc.



finds the appropriate tone and style, a gift that seems to have flowered in his native Spring Green, Wisconsin, where he grew up in the shadow of Taliesin, Frank Lloyd Wright's celebrated residence and school.

"Taliesin was just across the river," says Haas. "My uncle George was Wright's stonemason, and I had easy access to Taliesin. I remember as a boy walking through it and seeing all those Oriental artifacts—the Buddhas and the screens. The old man was around, and every time we saw him

it was an event. Eventually I assisted my uncle in stonemasonry there, but mostly I hung around the drafting room. What finally happened was that although becoming an architect seemed a wonderful idea, I got very scared of the whole math and engineering aspect of it. Ultimately I lost interest. Still, by the time I reached college, I felt I ought to take a chance at becoming an artist."

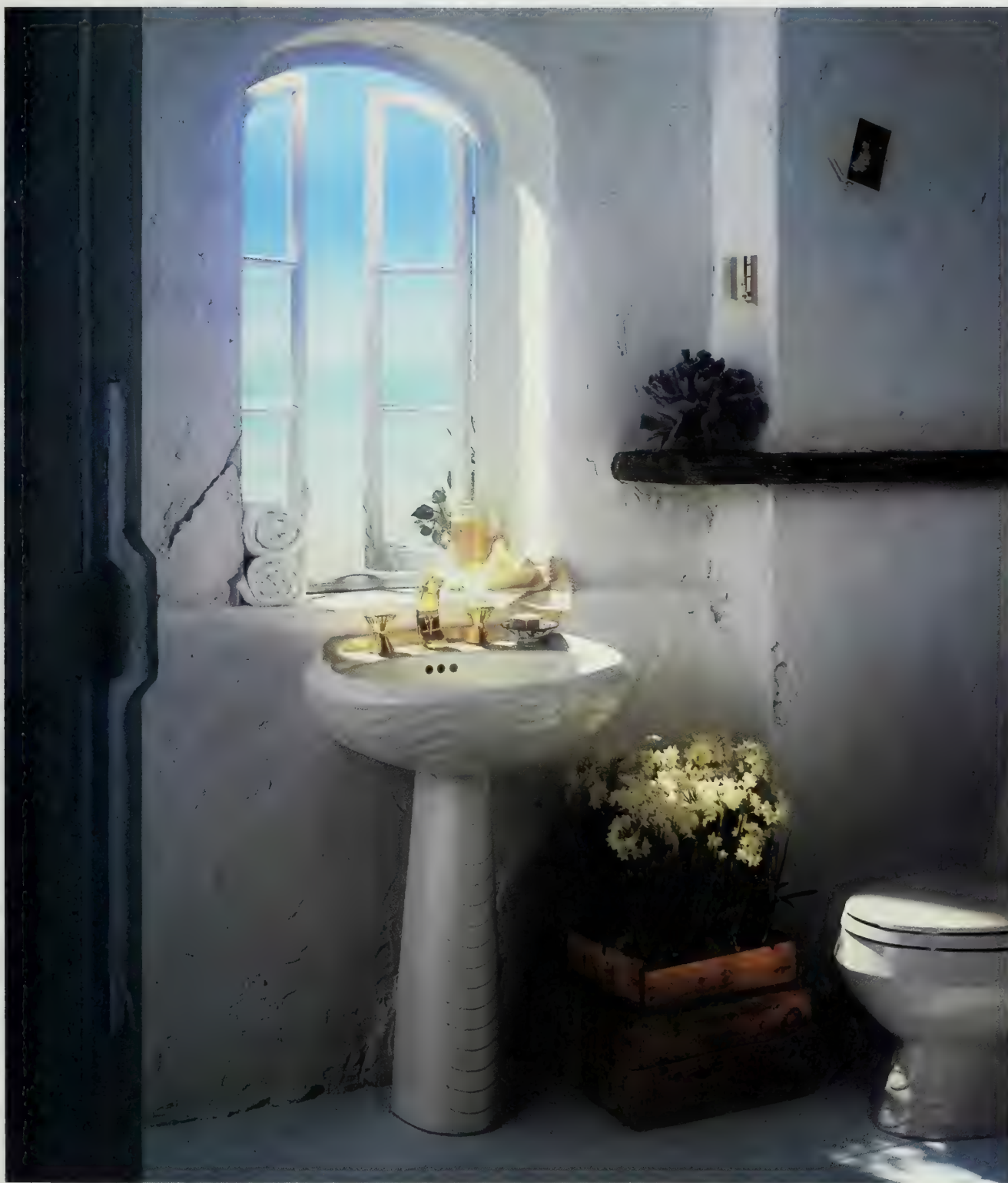
Haas's training as a painter—at the University of Wisconsin and later at the University of Minnesota, where

he received his M.F.A.—led him to New York. By 1968 he had become a color-field artist. Concurrently, he became intrigued with constructing dioramas—boxes in which he created small-scale interiors showing the studios of Wright, Giacometti and Pollock. Other subjects included Gertrude Stein in her dining room, Apollinaire in his bedroom, and interiors in the style of Vermeer and van Eyck.

These dioramas, theatrically lit from within, had about them a precision and sense of play that released in

continued on page 158





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Suggesting a Plausible Fantasy  
continued from page 156



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Haas a love of three-dimensional space and structural balance. But if his color-field paintings (in which grids formed an integral part) and the dioramas pointed to an ever-increasing involvement with architectonic formality, the next shift in his work proved even more consuming.

"I was living on Broome Street in SoHo," Haas recalls, "and my loft had huge windows looking out on a whole enclave of cast-iron buildings. It was an incredible drama of architecture, and I was engulfed by it. I began to make drypoints of the façades—they were very simple and direct—and I loved that subtle, frontal play of geometric and illusionistic form. So that's what I started to make in my studio, and I felt good about it. Finally those architectural drawings and prints were all that mattered. I abandoned painting and doing my boxes altogether."

Not only did Haas produce prints and drawings of consummate refinement and detail, but he also began informing himself about the historical aspects of the city's architecture—from cast-iron to Neoclassicism to Victorian. He began to see the city in terms of those periods, and a latent interest began to emerge: the fabric of the city as a whole.

"The natural progression," says Haas, "was putting it all to use on the street. My first attempt was the façade on Prince Street in SoHo. That was in 1974. I made a lot of drawings for the project and brought them to Doris Freedman, who ran something called City Walls. She had already made inroads on the super-graphics—those wall paintings around the city done by some of New York's hard-edge artists.

"Well, I objected to those because I felt they weren't sensitive to the environment. Anyway, Doris liked my idea for the Prince Street façade and cleared things with the city. We then hired a sign-painting company in Brooklyn. They were delighted to execute my drawings—and we were off. For the sign painters it was in-

stant gratification. For me it was the obvious next step."

The response to the Prince Street project was immediate. The public, critics and especially urban conservationists hailed Haas's work as both visually potent and aesthetically valid. Its greatest merit, however, lay in its architectural implications, wherein the urban landscape could be greatly improved by art, and architects themselves might find new and compelling inspirations.

"Some have called what I do urban surgery—radical urban surgery. But it's more like mending. What I'm pushing for is a real completion of the circle, when architects will go in and start building in ways that will give a sense of cohesiveness to the environment. Of course, what I do is limited. Art can be used to a certain extent, but it can't cover up real problems. I would never go into a slum and beautify it through painting. I will not beautify a ghetto unless the entire ghetto is improved. I oppose that vehemently."

Haas sees his work as reinventions of things that don't deserve to die—concepts and traditions that answer a very definite need. His reinventions come out of an analysis of the city structure and what is missing from it—namely, city as fantasy or, as he puts it, "city as plausible fantasy." He feels that in order for anything to work in the outdoor environment it must have a plausible connection to what exists around it. Moreover, he is sensitive not only to the general feel of the environment but to the minutest detail as well. Everything he does has to lock in perfectly to the shape of the space it occupies.

Says Richard Haas, "If you want to put a tag on me, you can say I'm an environmental artist, because my work links itself directly to architecture. Also, I consider myself a decorator, which I don't for a moment think of as a pejorative term. As far as I'm concerned, an artist is a decorator. That's what I am, and that's what my work is all about." □





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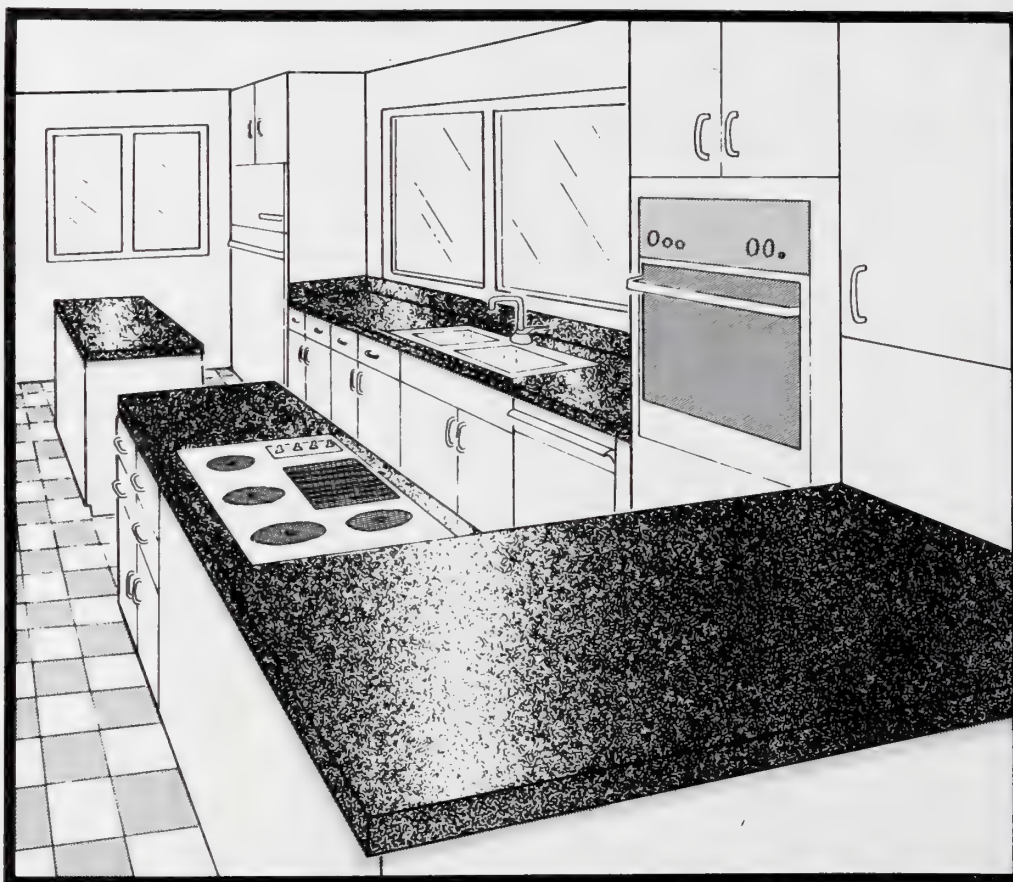
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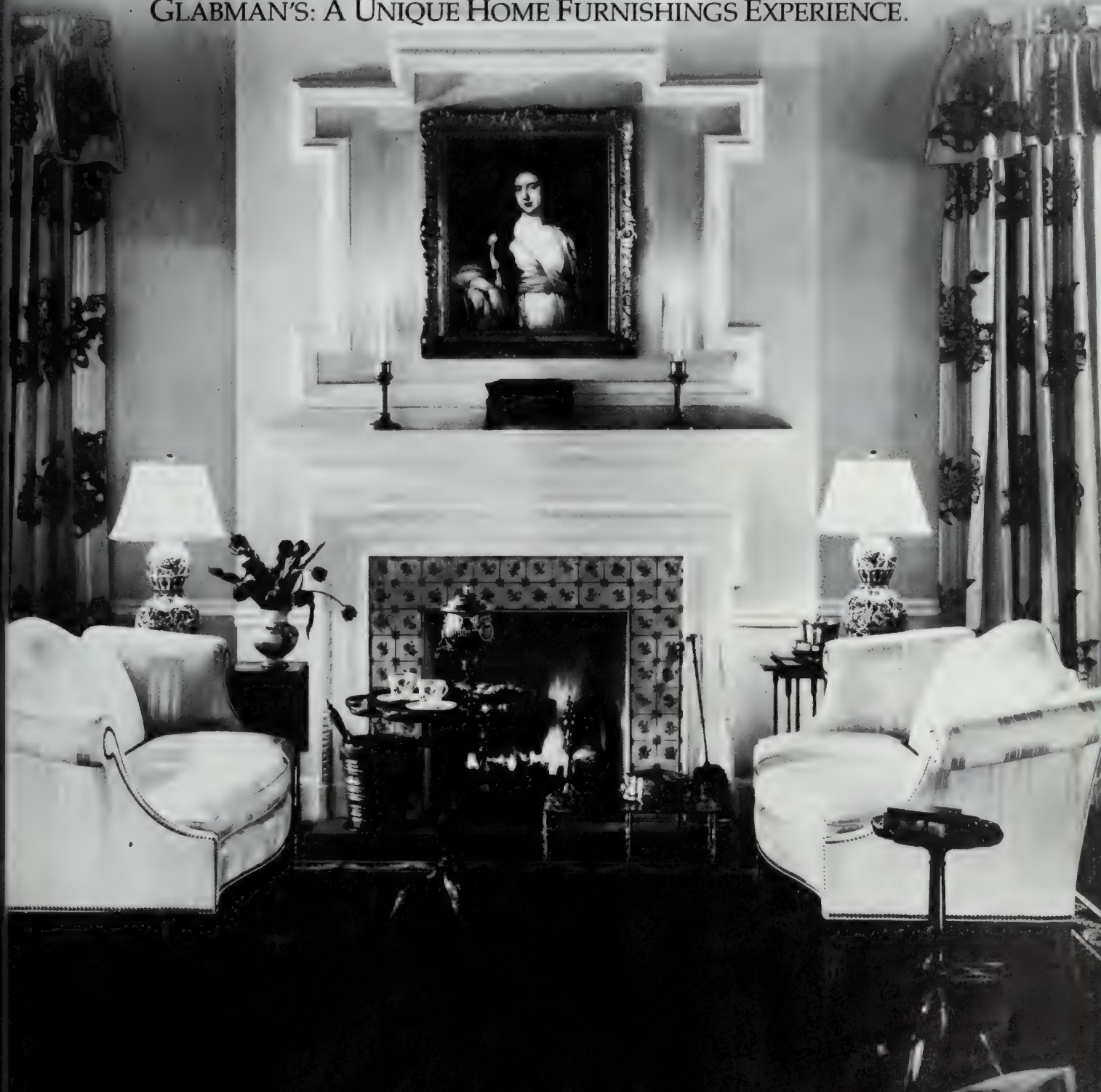
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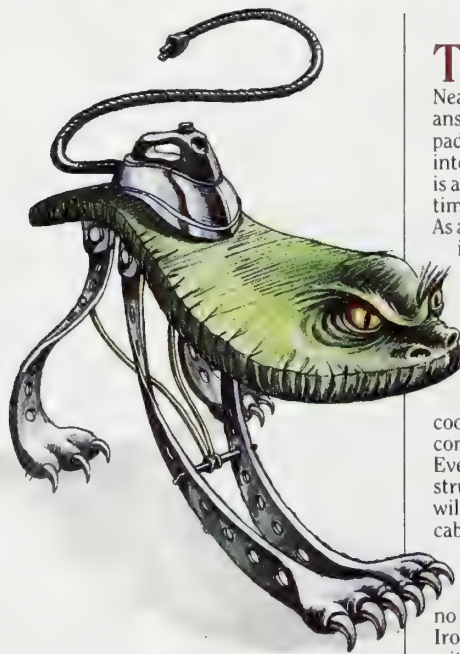


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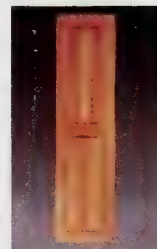
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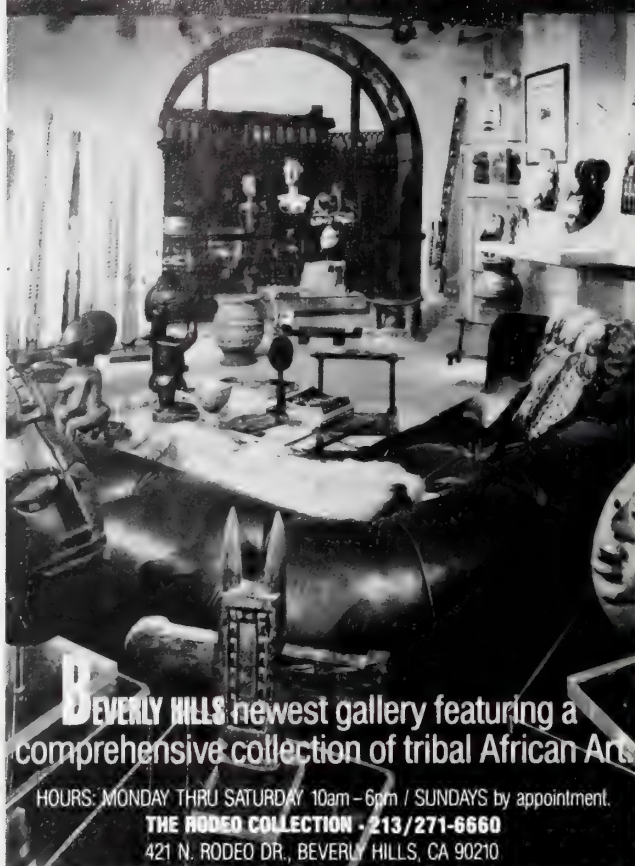


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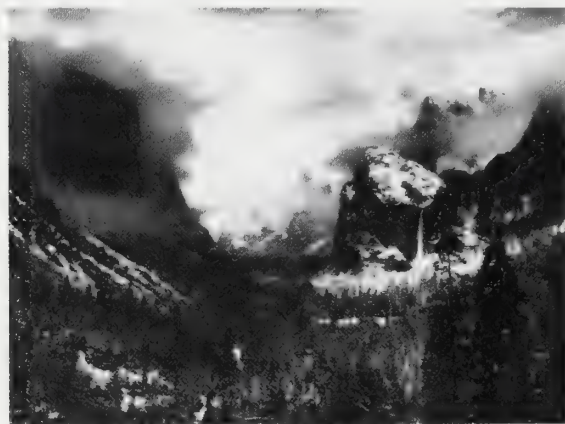
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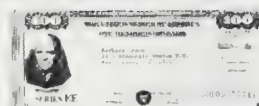


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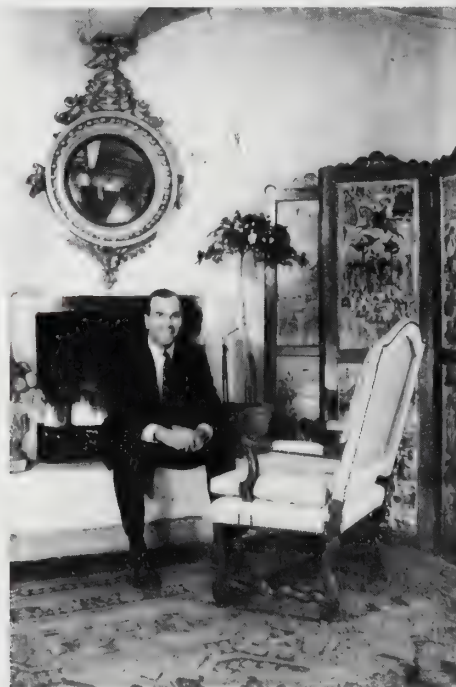
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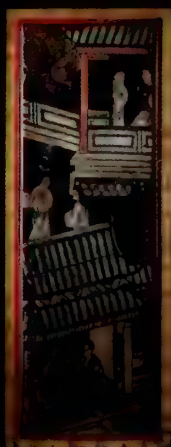


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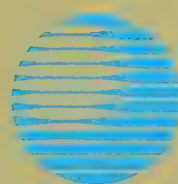
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## LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.

Address: Letters, Architectural Digest,  
5900 Wilshire Boulevard, Los Angeles, California 90036.

I am a recent subscriber to *Architectural Digest* and I would like to commend you on an excellent and well-put-together magazine. The articles are always interesting, and I'm learning many things I didn't know. It has opened a lot of doors as far as possibilities go in designing our own home. Talk about the fine art of living! Keep up the great work.

Mary Renz  
Madison, Wisconsin

Although I respect Robert Hutchinson's originality in converting his apartment to a milieu appropriate to the primitive art he collects ("Shock of the Past," April 1987), it seemed too much like a cave dwelling for my taste. Wouldn't it have been easier just to move to New Mexico?

Frank Welden  
Boise, Idaho

What a surprise designer Robert Hutchinson's San Francisco apartment was. Primitive art has never inspired me before, but seeing Hutchinson's imaginative displays—particularly the arrowheads "flying" across the walls and the rows of Guerero masks mounted like a chorus—completely changed my mind. I can't wait to learn more about these fascinating objects. I'm even beginning to wonder how they could fit into my own apartment.

Sally Granger  
San Diego, California

Your April story on the Steve Chase design for a Houston home ("Texas Formality") mentioned Charles Tapley's architecture but didn't provide enough explanation of his concept, which appears to be a creative and refreshing approach. I would have appreciated a bit more attention to the layout of the house.

Douglas P. Farley  
Concord, New Hampshire

I grew up in Houston, and though I haven't lived there for many years, I turn immediately to any magazine stories about my hometown. Thus, the "Texas Formality" design by Steve Chase for a Houston residence was the first I read in your April 1987 issue. Chase and architect Charles Tapley have somehow managed to bring the Texas feeling of space I remember so fondly inside the walls of this boldly scaled home. I'm glad to see that Houston is the site of such residential creativity.

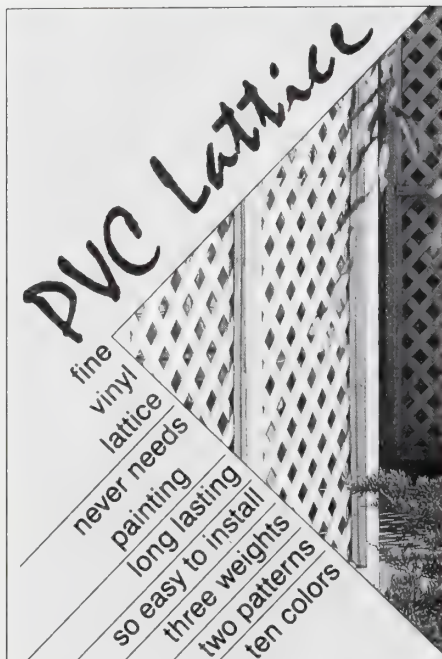
Gillian Nolan  
Vancouver, British Columbia

It was of great interest to me to come across your recent article on the interior "portraits" of David Mode Payne (April 1987). I have wondered what the world did before magazines such as yours opened the doors to these stylish enclaves, and this seems like a most graceful way of doing it. Payne's pictures evoke a more personal feeling than even the most skilled photographer could elicit. I appreciate your bringing this artist's work to my attention.

Ralph M. Millian  
New Orleans, Louisiana

Before reading Vincent Scully's "The Shape of Ourselves—Robert Venturi's Chairs" (April 1987), I had never considered chairs as possible works of art. In fact, I never thought much about chairs at all. I was reminded, however, of your story on Louise Nevelson some years ago (*Architectural Digest* Visits, November 1983), in which Mrs. Nevelson stated that she likes chairs with no seats to deter visitors from becoming "too comfortable." This preference, in relation to Dr. Scully's erudite analysis, brought a chuckle and new light to the saying "It takes all kinds."

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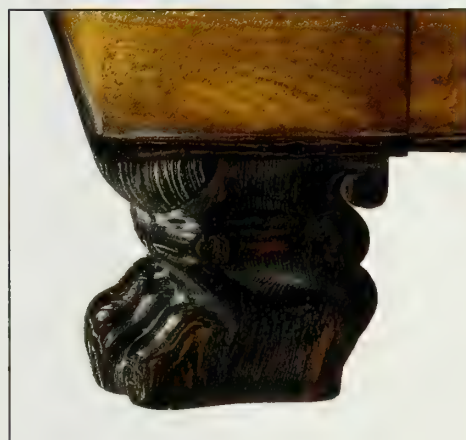
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## PEOPLE ARE THE ISSUE



JOHN BRYSON

This month's *Architecture* feature shows Antoine Predock's Troy House near Taos, New Mexico—a blending of Southwest traditions with modern forms. Since there is so much happening across the country in this field—and comparatively little space in the magazine—next month we present *Architectural Digest Architecture*, a special supplement accompanying our September issue. *AD Architecture* is devoted exclusively to residential designs. In it, Philip Johnson writes on current directions in architecture and some of its most distinguished practitioners—many of the same architects we

feature in *AD Architecture*. You will see major remodels by Robert A. M. Stern, Frank Gehry, Charles Moore; a project by Stanley Tigerman; even a kitchen by Michael Graves. You will also see floor plans, made-over baths, before-and-after designs—and a special architects' forum on lighting, which freshly illuminates the subject. And the subject throughout—residential architecture—will, we hope, inspire you as much as it has inspired us.

Paige Reute

Editor-in-Chief

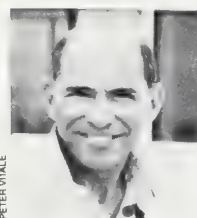


DERRY MOORE

Heron Bay

### Life at Heron Bay

"All who have lived in the white coral pavilion ringed by the blue sea know the spell of the house," says Marietta Tree, whose family spent three decades at Heron Bay on Barbados. Among the original design elements still in place are two terra-cotta lions—a gift to the Trees from Stéphane Boudin of Jansen, who placed them in front of his Paris shop to celebrate the 1938 visit of King George VI and Queen Elizabeth. When the Germans took Paris in 1940, he put the lions on the sidewalk again as a personal gesture of defiance. One day Göring himself supposedly strode into the shop and ordered Boudin to destroy the lions, obvious symbols of Britain. Boudin said he'd comply but instead removed them to the nethermost basement. "We found them there in 1947," says Marietta Tree. "Years later the Queen Mother was happy to see them guarding Heron Bay." See page 54.



PETER VITALE

Melvin Dwork

### Tree House Retreat

"My Fire Island house is one of the most isolated in the area," says designer Melvin Dwork. "I guess I'm the type who *really* likes to get away from it all." Surrounded by dense foliage, Dwork's "tree house," as he affectionately calls it, is built entirely of rough-sawn cypress. In keeping with the flavor of a real tree house, something he has wanted since childhood, Dwork kept the furnishings to a strict minimum. "I like as few things around me as possible," he says.



Louis Cataffo

### Graceful Details

Ulysses' remark in the Tennyson poem—"I am a part of all that I have met"—might be applied to Los Angeles interior designer Louis Cataffo. His hillside residence skillfully blends classical details, Oriental art and works by the likes of David Hockney and Alexander Calder. The ease with which Cataffo negotiates the differences between East and West derives from a decade of decorating resort hotels throughout Asia and the Middle East. His ability to buck design conventions comes from years of restoring Victorian houses in his native San Francisco. Cataffo explains, "The art of Asia introduced me to simplicity and elegance, while doing the Victorians—using those strange deep colors—really loosened me up." See page 66.



JOHN DOMINIS

Ethel Kennedy

### Profiles: Ethel Kennedy

George Stevens, Jr., recalls a party at Hickory Hill for Robert F. Kennedy. "It was a tough time because his birthday coincided with the date of JFK's assassination. Everyone was trying to keep it light, but Yevtushenko got up and read a poem about the president, which was beautiful but exactly

continued on page 20





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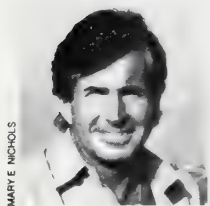
continued from page 16

against the grain of what was hoped for that evening. When he finished Ethel said, 'We're going to play sardines.' It was good fun on the part of very serious people. Nobody at that time had greater concern for what was going on in the world, but they also had the capacity for that kind of release." Two decades later, Ethel Kennedy still throws parties at Hickory Hill and Hyannis Port, but underlying the fun is a strong sense of commitment to her family and to her husband, whose ideals she has kept alive through the Robert F. Kennedy Memorial. *See page 72.*



Robert Metzger

**An Intimate Grandeur**  
In Manhattan, according to designer Robert Metzger, a dining room—as opposed to a dining area—is “like having a driver.” In the Upper East Side apartment we show this month, Metzger gave his clients a dining room with vibrant elegance, using a bright lacquer on the walls. The wife, who was raised in a rather formal house, says she “didn’t want the dining room I grew up with. So when Robert suggested red, I said ‘Yes!’ When the table is set and it’s filled with people, there’s a real feeling of vivacity here.” *See page 80.*



George Hamilton

**The Breakaway**  
“He was very much interested in the design of *Breakaway*,” Jim Hanrahan says about George Hamilton and his yacht. “More so than the house I was designing for him, because the yacht is *his* thing. In good weather he spends as much time on it as he does at home.” Traveling, playing and staying tan are Hamilton hallmarks, but while he takes his fun seriously, his need to spoof it is equally intense. “It’s kept my sanity,” he has said of his well-known sense of humor. “And it’s kept me in the business.” *See page 86.*



Antoine Predock

**Architecture: Antoine Predock**  
“Houses are my design laboratories,” says Antoine Predock, who over the past two years has won competitions for larger projects—cultural facilities at universities in Arizona and Wyoming. The Albuquerque-based architect will also design a library and cultural center for Los Alamos, New Mexico, though “that doesn’t mean I’m not doing houses anymore,” he assures us. Predock is responsible for the “protective and gracious” Troy house outside Taos, shown this month. “I’m always identified with the ‘New Mexico’ style,” he says, “but I’m pleased to be expanding to more regions in the West too.” *See page 90.*



Baroness Philippine de Rothschild

**Setting the Stage**  
“*Jouer la comédie? Quelle comédie!*” Thus did a supercilious socialite try to discourage the young Philippine de Rothschild from a career on the stage. But the disciplined and enthusiastic baroness overcame that obstacle as she has overcome many in her life. Today she travels the globe on behalf of Château Mouton—which she co-owns with her father—and its illustrious wines, advising oenophiles from Texas to Japan. Another pet project is the Mouton wine museum, and a recent traveling exhibition she organized shows for the first time the original sketches and paintings for wine labels commissioned from such major artists as Braque, Kandinsky, Dalí and Chagall. *See page 98.*



Matilda Stream



Harold Stream

**Casa de las Mil Flores**  
When Matilda Stream inherited a finca in Guatemala from her aunt, the legacy included much of its lore. “It was once called ‘The House of the Blue Cadaver,’” Harold Stream explains, “because a worker was found dead in a vat of aniline dye.” Mrs. Stream’s aunt, Matilda Gray, not only painstakingly restored the finca, but also had a hospital built for the local Indians, who had a high incidence of cleft palate. But life at Casa de las Mil Flores has its lighter moments too. “Some years ago we were all sitting on the patio,” recalls Matilda Stream, “when suddenly our scarlet macaw flew in. ‘Its wings have to be cut—it might fly around and bite the children,’ said my aunt. Later, when she put the newly clipped bird back onto its perch, what did she see but her own macaw sitting there calmly as could be. The shorn bird belonged to her next-door neighbor, who was so furious he never spoke to her again.” *See page 108.*



James Baldwin

**Architectural Digest Visits: James Baldwin**  
“I was born into a world of music—whether it was the influence of the church when I was growing up or the jazz musicians who befriended me when I left home,” recalls James Baldwin. Mentors like Dizzy Gillespie taught him a valuable lesson. “When they played, they always played their best. They had great respect for the public. And that’s true for a writer—you should never lose sight of the audience.” His books have always dealt with racial equality, and although he feels

continued on page 24



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When BMW employs the term, it's to expound a philosophy.

One of unremitting zeal for performance, for which there is no greater thesis than the new BMW 735i.

A car which emerged after seven years, three million test miles and over 400 prototypes as not just a new luxury car. But a new conception of the luxury car.

## LUXURY RETHOUGHT, FROM MACROCOSM TO MICROCOSM.

That the BMW 735i heralds a new vision of the luxury car is proclaimed in every feature, from its largest component to its minutest detail.

From a torque-rich new 208-horsepower engine whose catalytic converter paradoxically enhances both fuel economy and performance,\* to electronic variable assist power steering that provides something rare in ultra-luxury cars: a feel of the road.

From a veritable brain trust of technology that optimizes driver, engine and brake performance (the check control alone monitors 26 functions on a single readout), to 9-mph bumpers at a time when the industry standard has dropped to 2.5 mph.

From computer-perfected front and rear crush zones, to a seat belt that adjusts itself automatically to the size of the driver.





From an elegantly sensuous interior swathed in supple, hand-crafted leather, to a buffer between suspension and chassis that banishes road noise from an already serene interior.

From air-conditioning considered the world's "strongest and most automated" (Auto Motor und Sport), to an electronic automatic transmission that lets you choose sport, economy or manual shifting modes.

And, finally, from a wider, longer, lower, more feline and aerodynamic body, to seats that "remember" positions for three different drivers, including outside mirror settings.

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rethink of the whole assembly process.

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The result is the new BMW 735i. A luxury sedan more akin to a 3,800-lb. Swiss watch than an automobile.

A creation which could only be the handiwork of visionaries.

A group of whom invite you to relish in their vision. Which can be accomplished by a test drive of the new BMW 735i at your authorized BMW dealer.



**THE ULTIMATE DRIVING MACHINE.**





continued from page 20

that advances, especially in education, have been mostly superficial, he says he is not a pessimist. "Perhaps I'm too old and have seen too many things." And perhaps the view from abroad—where he has lived on and off since 1948—has softened his outlook. This month Baldwin examines the path that led him to his first real "house," in the peaceful village of Saint-Paul-de-Vence. *See page 122.*



Bob Patino



Vicente Wolf

### Romantic Modernism

"Our object is to work harder and harder, making things mean more and more, using less and less," says Bob Patino of the interior designs for which he and his partner, Vicente Wolf, are known. While emphasizing the discipline such a minimalistic aesthetic requires, Patino and Wolf are by no means rigid. "We want to be focused and still have a good time," Patino says. Each of their projects is unique, yet the underlying style is identifiably theirs. Both are constantly developing fresh ideas, and these have recently included the design of tableware and furniture. Products bring "instant grat-

ification," says Patino. "There's as much of an emotional commitment, but out of context, without having to mesh with an overall design." *See page 132.*



Steve Chase



Michael Mahaffey

### Castle in the Air

"What's the best way to work?" asks designer Steve Chase. "With the architect, from the beginning, before the first shovel is turned." Such was the case when Chase collaborated with Oklahoma City architect Michael Mahaffey on a striking vacation house above Aspen. Though they have worked together in the past for the client, this was the first time they had begun a project from scratch—with felicitous results. "It was a labor of love," says Chase. "An old-world builder came out of retirement to build this house." And Francis Whitaker, Aspen's last surviving blacksmith, forged the andirons, fire screen and framed glass door. "It was a satisfying relationship of the trades," Chase concludes. "We were partners—architect, builder, designer, client. Like the view, the harmony just flowed." *See page 136.* □

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# RUSSELL LYNES OBSERVES

## Ghosts of Sculpture Past

THE GLOSSY WHITE GHOSTS of ancient sculpture, which used to be the mainstay of American museums, are coming back to haunt these marble Edens of culture. They are old friends of mine. When I was a young man every art museum that could afford them devoted a spacious gallery or lined a staircase or corridor with plaster casts of the works of ancient Greece and Rome and sometimes of the Renaissance—Venuses without arms, emperors and senators without noses, Victories with accidentally clipped wings and a fragment or two from the so-called Elgin Marbles, the pediment sculptures that Lord Elgin “liberated” from the Parthenon. They stood about on pedestals with the blind-eyed casts of Michelangelo’s colossal *David* scaled down to indoor size and his ponderous *Moses* and the figures of *Night* and *Day* from the Medici tomb in Florence.

It seems probable that my genera-



tion was the last to take casts seriously and also the one that got rid of them. They went out of fashion in the 1930s and 1940s, and museums gave them away (it cannot have been easy to find anyone who wanted them) or stored them in warehouses and other



Plaster casts, which in the 19th and early 20th centuries were the only way for most Americans to view great European sculpture, are enjoying a resurgence of interest after having “languished for several decades in museum storage,” writes Russell Lynes. ABOVE: The Metropolitan Museum of Art’s collection has been entrusted to the Queens Museum for conservation. On display are replicas of Michelangelo’s *Lorenzo di Piero de’ Medici*, flanked by *Dusk*, left, and *Dawn*.

such depositories for objects of aesthetic indecision. Such is the superciliousness of taste that it was inevitable they should be so disposed of. They were not destroyed, which would have been an act of vandalism, whereas putting them where they might accidentally be damaged or permitted to disintegrate would not.

Many of them had been around for well over a century and had served their initial function: exposing Americans to the noblest of cultural artifacts. Original works of art, except those that were homemade and therefore considered inferior (usually for good reason), were unknown in American cultural centers—Boston, New York and Philadelphia—at the beginning of the last century. There were copies of old masters—some by American artists who had gone to Eu-

rope to study, some daubs passed off by unscrupulous dealers as original masterpieces. Most famous works were known only from engravings, the quality of which ranged from dreadful to adequate.

Sculpture, however, could be more accurately known and understood from plaster casts made in Europe and shipped to the United States at considerable expense. It was thought to be not merely a civilizing influence in a nation that was modest indeed about its cultural sophistication but also a means of training native artists and encouraging merchants, politicians and professionals to become patrons of the fine arts.

Casts were the basis of the first art institution established in America. The New York Academy of the Fine Arts opened its galleries in 1802,

*continued on page 32*



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Ghosts of Sculpture Past  
continued from page 26

and with characteristic New York chutzpah changed its name shortly thereafter to the American Academy of the Fine Arts. It was the brainchild of a group of businessmen who, according to the artist-historian William Dunlap, organized the academy "with a view of raising the character of their countrymen by increasing their knowledge and taste." This was to be accomplished by "introducing casts from the antique into the country." Local artists, however, had a more practical purpose in mind. They encouraged aspiring young men and a very few women to learn to draw by copying these casts, a practice that persisted well into this century, as I know from experience. (I spent one afternoon a week for many months making inept charcoal drawings from casts at Yale when I was an

undergraduate.) In New York the public soon grew weary of looking at the frosty emperors, goddesses and gladiators, and the students, who were only let in to draw in the very early morning, grew restless. The academy closed its doors and the casts went into hiding. It seems likely that some of them were among the company of ancients that turned up in the Metropolitan Museum of Art when it opened its doors in 1870.

In Philadelphia, the Pennsylvania Academy of the Fine Arts, founded a few years later than the American Academy, had different problems with its collection of casts. When Mrs. Frances Trollope, the much-read and heartily despised Englishwoman who visited America in the 1820s and subsequently wrote *The Domestic Manners of the Americans*, was in Phil-

adelphia she was shocked by what she witnessed at the Pennsylvania Academy. Philadelphians were so prudish that they found the nudity of the casts of gods and goddesses offensive and would not allow men and women to see them at the same time. A day a week was set aside for female visitors and on that day, it's been said, the nude figures were swathed from head to foot in muslin sheets. Mrs. Trollope was appalled, she wrote, at "the disgusting depravity which had led some of the visitors to mar and deface the casts in a most indecent and shameless manner." It was the result, she declared, of the "coarse-minded custom which sends alternate groups of males and females into the room."

Such prudery gradually abated (it is not likely ever to disappear), and



Since the mid-seventies, the Queens Museum has been restoring plaster casts, which curators now acknowledge as masterpieces in their own right. LEFT: Among the works being restored are casts of *The Sleeping Ariadne*, circa 150 B.C., and Michelangelo's *Deposition*. BELOW: The *Laocöon* (original at the Vatican) and the *Venus de' Medici* (original in the Uffizi) are restored casts of Hellenic sculpture.



continued on page 36





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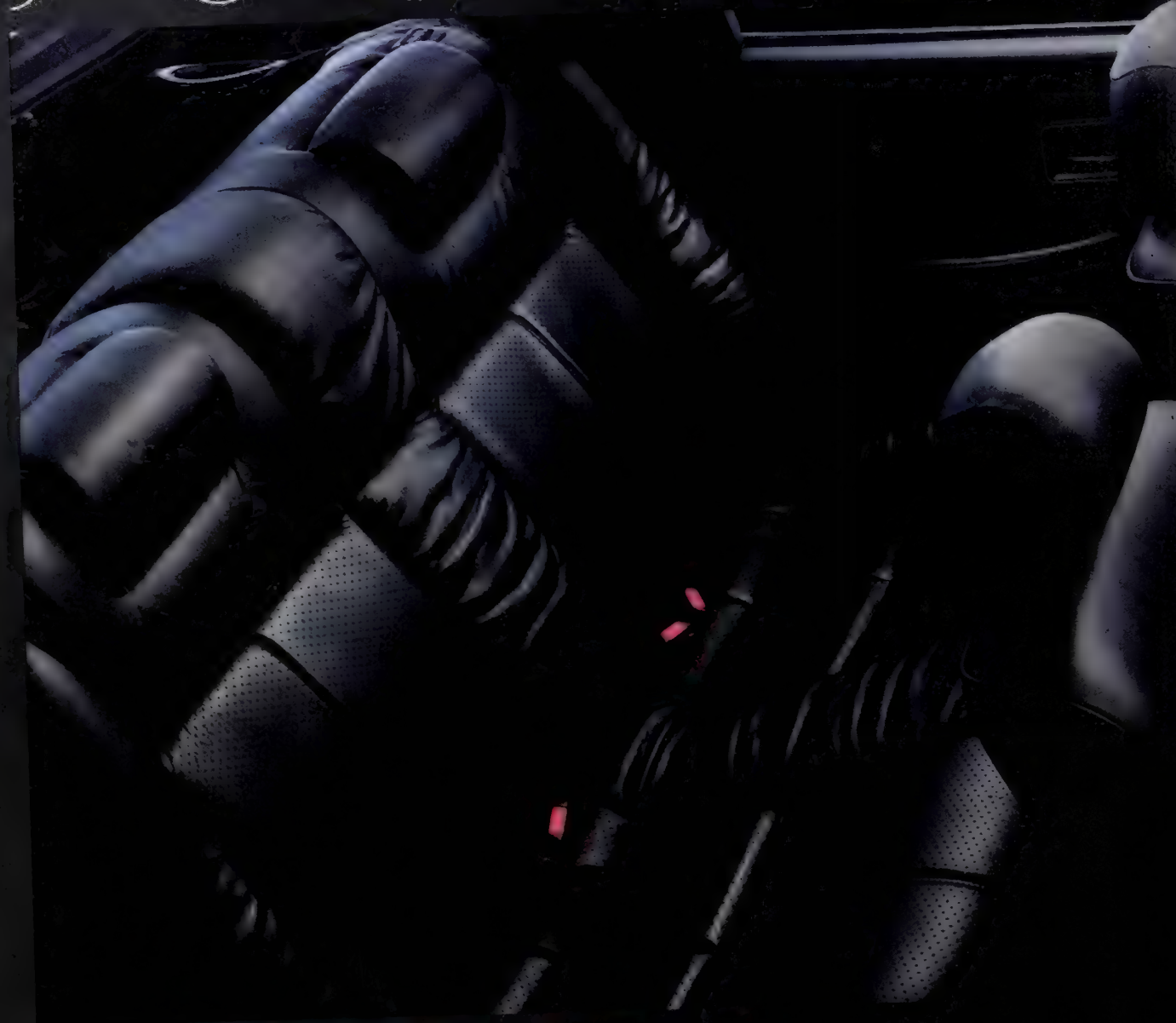
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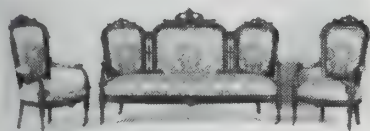
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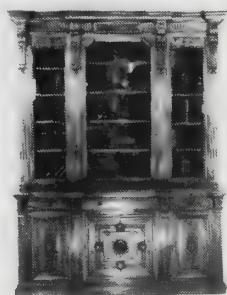
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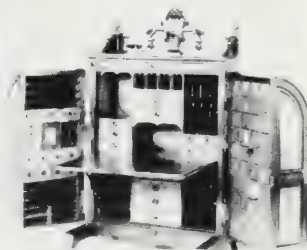
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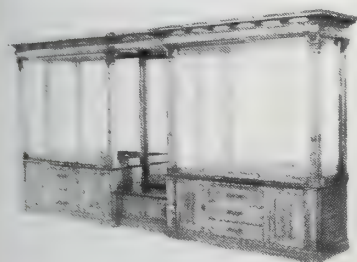
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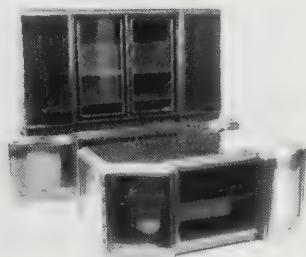
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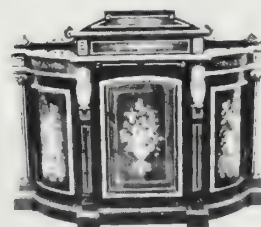
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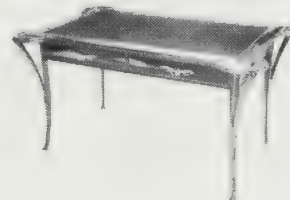
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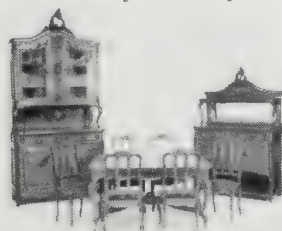
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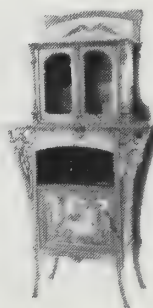
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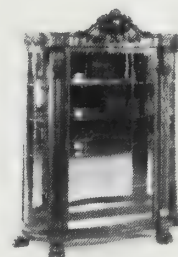
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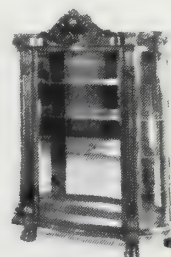
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## RUSSELL LYNES OBSERVES

Ghosts of Sculpture Past  
continued from page 32

by the middle of the century American sculptors like Hiram Powers and Erastus Dow Palmer produced marble statues of nude females that were made socially and morally acceptable to the public by being called *The Greek Slave* and *The White Captive*. Fig leaves, however, did not go out of fashion until some years later. As late as the 1880s Thomas Eakins was forced to resign from his job as head of the art school of the Pennsylvania Academy for insisting that students in his life classes draw from models who were totally nude.

There was a report several months ago in the *New York Times* that the despised and disparaged casts, which for several decades have languished in museum storage, are being cleaned up, repaired and made presentable. Museums want them. Students and artists, presumably, want them.

About fifty years ago I spent an afternoon at the Metropolitan Museum with Arthur Lee—a very accomplished “academic” sculptor who is represented in the museum’s collection—learning some rudimentary things about the art of sculpture in the presence of the Met’s casts. Lee looked and pointed and ran his hands over the casts and talked; as he did so the plaster took on life, and the subtlety, skill and wisdom of the carvers of the marbles from which the casts were made took on reality, vitality and wonder. It was a lesson in how to look that I have not forgotten and one that I could never have learned from two-dimensional slides or photographs. Masterpieces of sculpture at second hand became friends then and are still friends today. Some I have since met in person (in stone, that is); some I will never see. Some of those I met in plaster are closer to the sculptors’ intentions than attempts at restoring the originals.

It seems to me that the casts of ancient sculptures are the only kinds of ghosts we can unashamedly believe in—dignified spooks that speak without utterance of vanished masters of the mallet and chisel. □

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## ARTIST'S DIALOGUE: ANTONI TÀPIES

### An Art of Constant Renewal

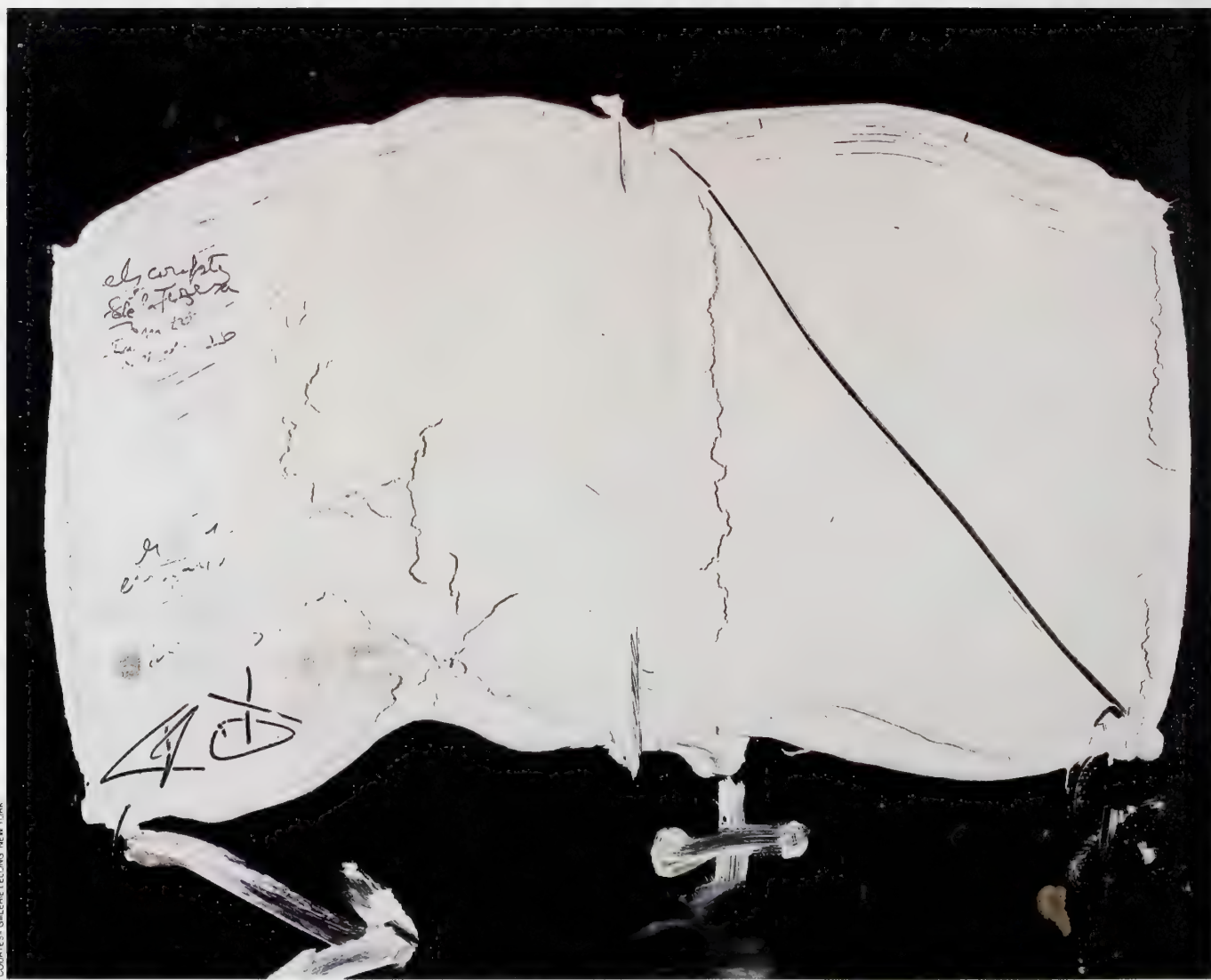
By Michael Peppiatt

THE JOURNEY TO Antoni Tàpies is a long, labyrinthine one. As if on a separate plane from the bustling Ramblas downtown, his Barcelona house stands in a residential area so quiet birds can be heard singing in discreetly walled private gardens. A visit through the artist's house reveals

rooms that are like a series of self-enclosed worlds, filled with Oriental art and well-chosen examples of the painters Tàpies esteems most—from Klee and Kandinsky to Picasso and Miró. But the large, functional studio contains nothing but working materials and the artist's own canvases.

Stacked around the walls, these images seem to defy all verbal description, so that the baffled eye returns again and again to find a way to the heart of their enigma. It is here that the real journey to Tàpies begins.

At first all signs point east, to lands that Tàpies knows only from books



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Over his long career, Antoni Tàpies has expressed a profound and exploratory approach to reality in such works as his oil-on-wood *Livre Blanc*, 1985. "To remind man of what he is, to furnish him with a theme for reflection, to produce a shock to make him leave his trompe-l'oeil world and lead him to self-discovery and to the consciousness of his own true possibilities, such is the tendency of my work," he has said. "By my work I try to help man to overcome his alienation."

continued on page 44





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## ARTIST'S DIALOGUE: ANTONI TÀPIES

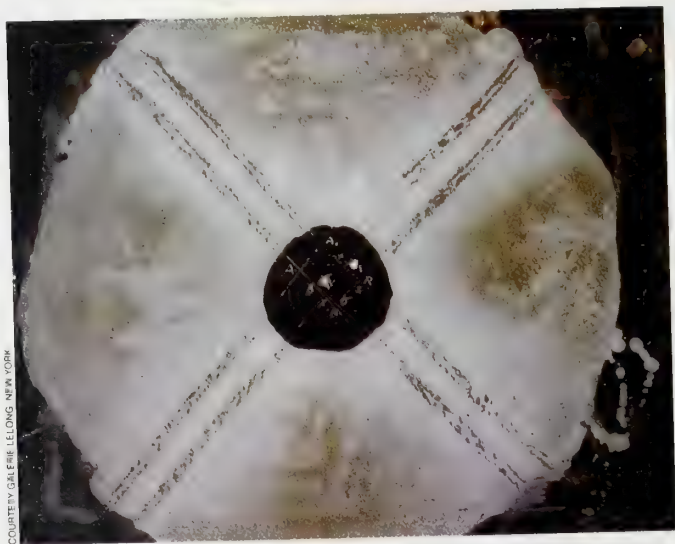
An Art of Constant Renewal  
continued from page 40

and pictures. "For a long time now I've felt very close to Oriental art and thought," the sixty-three-year-old artist says. "I've been collecting paintings from the Far East since the 1950s, and Eastern philosophy has always fascinated me. Occasionally my works come out like Chinese calligraphy, in a single stroke I don't need to retouch. But more often I paint over what I have done time and again."

To one side of the main studio there is a smaller drawing studio. "Many of my works, particularly the larger ones, begin here as drawings," Tàpies says. "But they're like notes—simply points of departure. When I work on the paintings themselves, I never stay with the image I've drawn. I improvise, because I want to come up with things that surprise me, images I'd never dreamed of. Often I make things difficult for myself, simply to get out of certain intellectualized attitudes. Sometimes I mix marble dust into the paint, which means it dries very quickly—so I have to work fast, without



The spontaneity of Tàpies's working process is evident in his Barcelona studio. Yet his lightning-quick brushstrokes and dashes of color are preceded by long contemplation and many sketches of ideas for pictures. Ultimately, "the work itself takes command," he says.

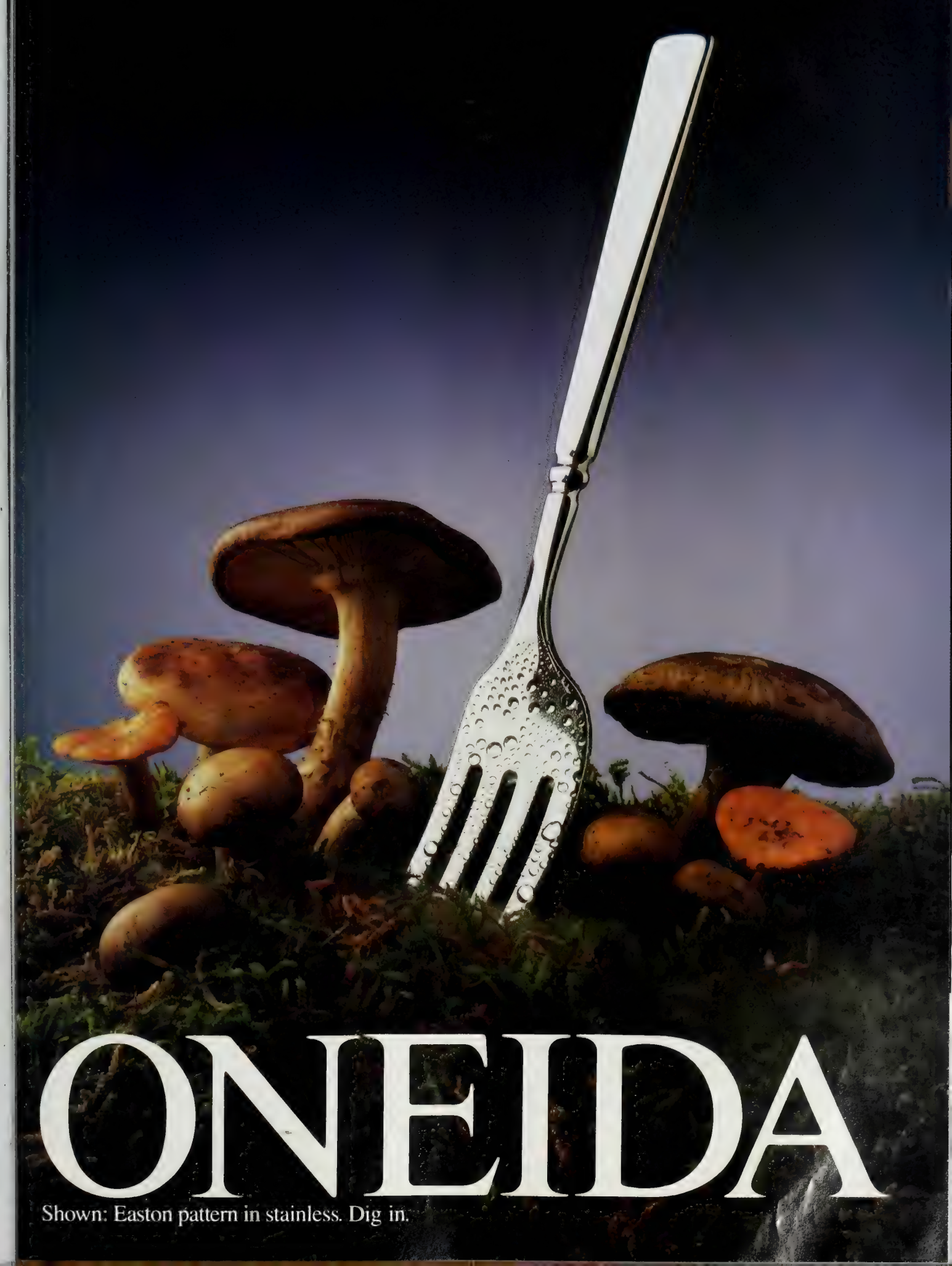


ABOVE: Letters, numbers, geometric forms and other symbols are translated by the artist into the powerful and provocative images that inform his collages and paintings such as *Cercle Roue*, 1973. Of painting, Tàpies has written, "It can be the soft, hope-filled air of early morning, or the bitter, stale smell that comes out of a prison. The drops of blood from a wound, or the song of an entire people in the blue or yellow sky. It can be what we are, what is today, now, what will always be." RIGHT: *Ecritures Murales*, 1985.



continued on page 47





# ONEIDA

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An Art of Constant Renewal  
continued from page 44

thinking about the consequences. The basic problem is one of renewal. You have to renew constantly in order to communicate. There's a Taoist saying that sums it up perfectly: 'When everyone agrees that something is beautiful, it becomes ugly.' "

The problem is all the more acute for an artist who, like Tàpies, has been in the public eye since he was a young man. After an initial "heroic" period of solitary invention, he began to exhibit widely, showing for the first of many times at the Martha Jackson Gallery in New York in 1953. His career since then has been studied with retrospectives, monographs and honors such as France's Prix Nationale de Peinture, which he received quite recently.

The drawings provide the best introduction to his paintings, which prove increasingly accessible as the eye grows accustomed to their hermetic language. Gradually they disclose quite unsuspected traces of the artist's own life. "There are—it's probably inevitable—certain biographical details in my paintings," Tàpies concedes. "For instance, the stitches in that composition were probably prompted by an operation I underwent recently. In any case, I have always been obsessed by the 'visualness' of stitches. But these images can have their starting point anywhere. This one, for example," he says, pulling out a large composition of bold, black masses joined by an airy calligraphy, "comes out of a story about Bodhidharma, the founder of Zen Buddhism. Bodhidharma is said to have contemplated a wall for ten years, and one of his disciples was so intent on attracting his attention that he cut off his arm. That story and all its implications continue to impress me and to suggest images. In this one, you can see the two figures quite clearly, as well as the wall."

Walls have loomed large in Tàpies's oeuvre since 1945, when he became fascinated by the graffiti Catalan patriots were making all over Barcelona, at considerable personal

risk, to publicize their separatist cause. Much of his work may in fact be approached as apparently random "writings on the wall" that look as if they had been simply lifted out of their usual context in the street. Moreover, as he likes to point out, the word *tàpies* means "walls" in Catalan.

Although his career has been built up mainly in Paris and New York, the two real poles of Tàpies's life are Barcelona and a farmhouse one hour's drive away, in an area he describes as "intensely Catalan—gray-green holm oaks, gray-blue mists and ocher-colored fields." There, in a large wood-beamed studio, he is able to work uninterrupted by the business of being a famous artist. "It's wonderful," he says. "I wake up, cross the courtyard in my pajamas and go straight to work in the studio. In the afternoon I take a siesta, work a little more, then listen to music."

Born into a highly cultivated family, Tàpies has been steeped in music since childhood. Another passion he inherited from his parents is one for books. He is a reader of impressive range and is also a discerning collector. The top floor of his Barcelona house is given over to a library that would make the most expert book-lover's heart quicken.

Tàpies seems so firmly rooted in his life, and so widely acclaimed in his art, that one wonders what he can still aspire to. Two things, at least, it appears. One is a foundation for his work, and negotiations have long been under way to have it established in a fine building of the artist's choice in Barcelona. The other is the far more difficult, far more elusive "desire for constant renewal." But that has been a lifelong preoccupation. "When I was a young artist," Tàpies reflects, "I went to see Miró, whom I admired tremendously, to talk about painting. He said, 'Listen, everything's been done in art. What can you come up with that's new?' But I didn't lose hope. And I think I've been able since then to find a new language—a language of my own." □



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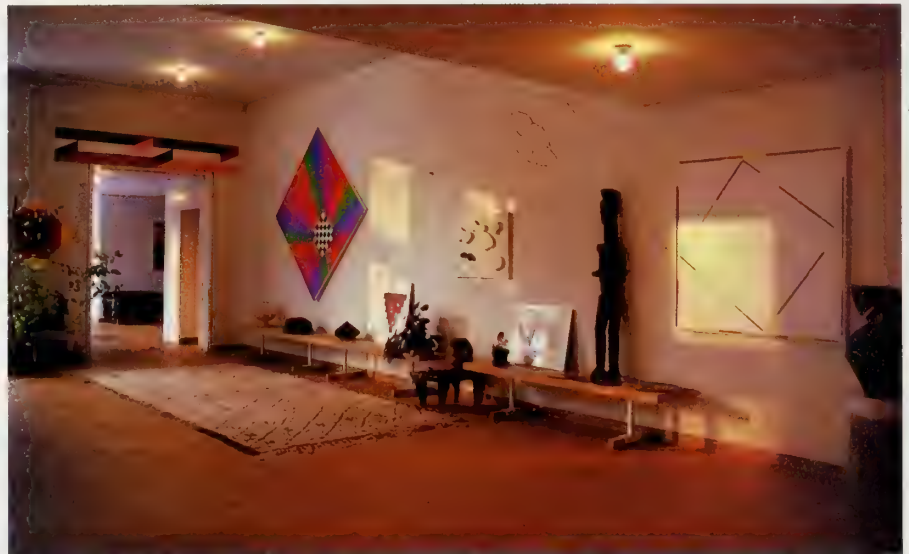


# MAX BILL

## Perpetuating the Bauhaus Ideal

By Michael Peppiatt

BELOW: In Max Bill's Swiss studio, pieces such as a Senufo bird and an African belly-dance mask are scattered among Bauhaus artworks and Bill's own projects. RIGHT: Paintings by Bill occupy the living room walls, along with a Jean Arp relief, hanging sculpture by Georges Vantongerloo and, on the benches, a Cycladic vessel and pre-Columbian and African objects.



LEFT: In a studio case, a 1937 Paul Klee painting, *Little Man Goes Out*, is accompanied by a Matisse print, African tribal masks and sculpture, cuts of amethyst, a model for Bill's *Double Surface with Six Rectangular Corners* sculpture (at lower left) and sundry wooden and ceramic objects.

AS LARGE EUROPEAN CITIES GO, Zurich is a quiet, dignified place with a hinterland of medieval lanes and vast churches that absorb much of the clatter of the main streets. It is soothing visually, too, because it exemplifies a continuous concern with form. The cathedral towers and the solid façades of the old patrician houses look exactly right—that goes without saying—but so does the modern lettering on a shopwindow, and even the furniture in some of the city's cafés has a made-to-measure feeling.

The quiet and the sense of visual harmony are memorably intensified in the house of Switzerland's most prominent artist, Max Bill, who lives in the village of Zumikon, twenty minutes from Zurich. The house and virtually everything inside it were scrupulously masterminded by the artist, who has lived there with his wife, Binia, for the past twenty years. As might be expected of a former Bauhaus student, the large, low building has been conceived along rigorously clear, functional lines. Less expected is the sensation of ease its impeccably white, sparsely furnished rooms communicate. Apart from the tables, which are of Bill's own design, there is little to draw the eye away from the overall contemplation of space. This reduction to essentials relaxes the mind while readying it for the bold logic that underlies all of Max Bill's work.

A robust, welcoming figure whose vitality and keen

continued on page 48D



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pleasure in conversation make light of his seventy-eight years, the artist radiates the coherence of a life lived according to passionately held principles. For more than half a century, Bill has defended and developed the basic Bauhaus ideals—not only in architecture, sculpture and painting but also in design and typography—and indeed represented a whole ordered, rational approach to life. During the 1950s he helped to plan, then directed, the Hochschule für Gestaltung, or Institute of Design, in Ulm, West Germany. The institute set out expressly to pursue research and teaching along Bauhaus lines. Max Bill is bril-



Max Bill's *Continuity*, a sculpture hewn from a 500-ton piece of granite, explores mathematical concepts with uncanny grace. It stands in the courtyard of the Deutsche Bank building in Frankfurt, West Germany.

liantly articulate, and he has never lost an occasion to make his point of view heard on any aesthetic or environmental question that interests him. In Switzerland he is listened to with a respect rarely accorded artists who venture into public life. But then, given the number of Bill's sculptures that the Swiss see every day in their parks and squares, he is already an integral part of public life.

Although he has many claims to fame, Bill is a naturally modest man, and he has the gift of turning complex thoughts into simple words. "This central living room," he points out, "extends on every side into other rooms. All around, the inner space merges logically into the outer space." From this he draws a parallel with his own creative process: the way he takes a central idea and opens it up into a series of logical developments.

In comparison to the near-emptiness of the living room, the various studios offer a delightful chaos that is quite stimulating to the eye. While the main room contains relatively few works of art, the studios reveal a profusion of masterpieces that gives them the air of a private museum. "I can never come in here," Bill remarks wryly as he rummages about an overlaid desk, "without everything falling down." Among the most impressive works to have

gained entry into these busy spaces are paintings and drawings by Klee, Kandinsky, Picasso, Mondrian, Morandi and Malevich. Above them, staring down from the white walls like tutelary deities, are several huge African tribal masks. Their diversity and power are electrifying in this studious atmosphere.

Max Bill's rummaging leads to unsuspected treasures. A few books he designed are located, and they lead to a brief inspection of his extensive library. The library puts him in mind of his collection of Assyrian seals, which prompts him to reveal other rare treasures: Chinese funerary jade, Cycladic figurines, Ashanti gold weights and so on. "All these objects communicate a special kind of energy to me," Bill says simply, pulling a Morandi out of a pile of paintings stacked in a corner. The naturalness of the gesture makes its point. This is not a collector subtly vaunting his connoisseurship, but a deeply perceptive artist who has chosen the artistic company he wishes to keep as he carries out his own work.

Work is the leitmotiv of the Bill household, where three dogs and a loquacious parrot ensure an early start to each day. The creative jumble of the studios consists of numerous projects under way. Architectural commissions jostle with maquettes for sculpture or a half-finished poster. Paintings and drawings appear to flow uninterruptedly from the artist's hands, to such an extent that even the demands of a full-scale exhibition do not seriously deplete the huge stock of work he keeps on hand. Many of the projects are monumental, like the nine-meter spiral sculpture he designed for a casino in Dortmund, West Germany. "There was an opening night after it was installed," Bill says. "They were very nice, and they gave me a handful of chips to play with. But I was so excited to see my work in place that I forgot to try my luck."

An even more monumental commission was the vast


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### The artist radiates the coherence of a life lived according to passionately held principles.

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*Continuity* sculpture in granite that now reigns over the forecourt of the towering Deutsche Bank building in Frankfurt. As delicate as a shell or a human ear, this self-perpetuating form began as a five-hundred-ton rock that Bill found in Sardinia. Once this monolith had been wrested from the earth, a special truck, a specially made road and a barge were required to transport it across the Mediterranean to the famous quarries at Carrara, where the tradition of stonecutting goes back not only to Michelangelo but to the sculptors of ancient Rome. There, under






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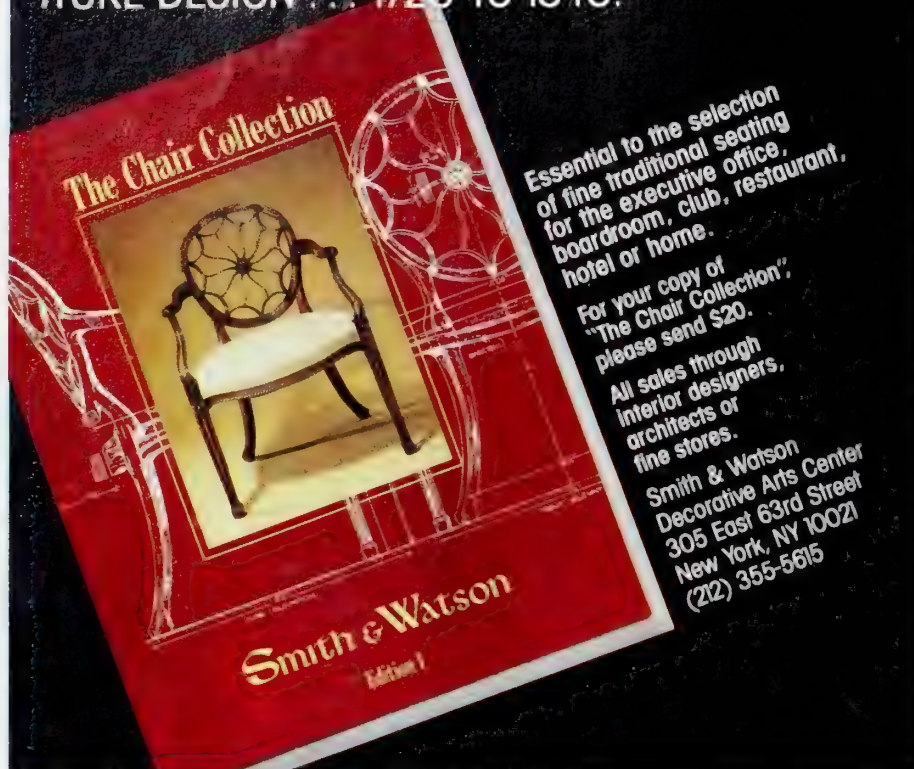


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Perpetuating the Bauhaus Ideal  
continued from page 48D

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Max Bill's guidance, a team of stonecutters hewed, pierced and polished the rough mass until the present graceful convolution appeared.

In all, the project took three years to complete, and it would have daunted any but the most self-assured sculptors. Max Bill has never doubted his technical prowess, since he has assimilated techniques all his life, from his early start as a silversmith and subsequent training at the Bauhaus from 1927 to 1929. "It was a profoundly formative experience," he recalls.

**"When you think I had Klee, Kandinsky, Moholy-Nagy and Schlemmer as my masters!"**

"When you think I had Klee, Kandinsky, Moholy-Nagy and Schlemmer as my masters! I had to find my way through their various influences, of course, and my own conception of art did not really evolve until 1931."

Since then, none of the sweeping changes of taste that run through the art world have deflected Max Bill from his course. His art has developed "largely on the basis of mathematical thinking," he says, and that has kept it as impervious to conceptualism as to the latest wave of neo-expressionism. Expert at propounding his aesthetic theories, Bill has a fervent belief in the social value of art—which he sees not as confined to museums or living rooms but as affecting the whole fabric of life.

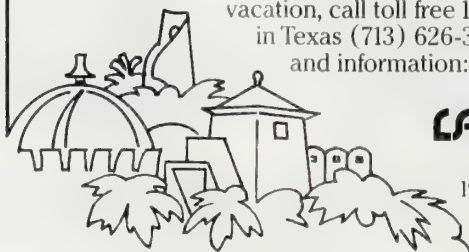
"Art has a unique opportunity to form a counterpoise to the technology-ridden, polluted and commercialized consumer civilization," he says. "Ideally, I'd like to create a town, a whole environment that would be attractive, refreshing and socially constructive." If such a town could embody the serene creativity Max Bill has practiced for over fifty years, it should be built forthwith. □

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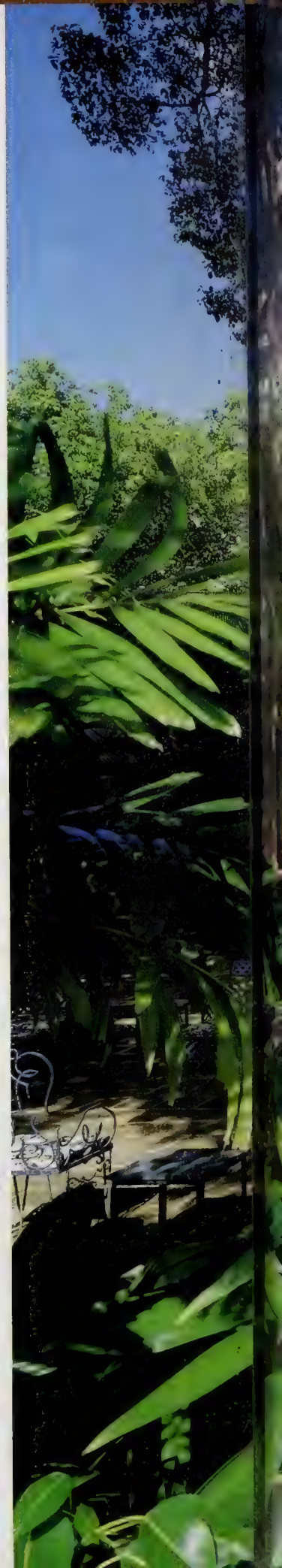


# Life at Heron Bay

## *Palladian Pavilion on the Island of Barbados*

TEXT BY MARIETTA TREE  
PHOTOGRAPHY BY DERRY MOORE

On the island of Barbados is a Palladian-style house designed in 1947 by Sir Geoffrey Jellicoe, the noted English landscape architect. Constructed of the native white coral limestone, Heron Bay was owned for three decades by Sir Ronald and Marietta Tree and is now enjoyed by a young English family. "It's magical here," says the wife. "All of your senses become heightened." RIGHT: Surrounded by tropical vegetation, the courtyard and columned portico overlook the Caribbean. BELOW: Over the pond, the present owners added a pineapple-topped folly bridge.











IN AUGUST OF 1947, my husband, Ronald Tree, and I went to Barbados on our honeymoon, carrying with us the plans for a Palladian beach pavilion designed by Ronnie's old friend, Geoffrey Jellicoe, the English architect and landscape designer. We had bought a plot of land on the west side of the island, where the Caribbean is limpid and all the colors of the

cock's tail. There, close to the beach, we built our house—Heron Bay.

Forty years have passed, and today Heron Bay, having given much pleasure and happiness to our friends and our Anglo-American family for three generations, now belongs to an English family whose children are also growing up, learning how to swim and water-ski in front of the pillared

Occupying the entire second level of the house, the double-cube drawing room "seems sculpted of coral," says Marietta Tree. The brass chandelier is from an 18th-century Barbados synagogue. Ebony figures are circa 1730, and oval flower paintings (also shown on cover) are 18th-century Portuguese. On the William Kent-style table are white dolphin candelabra. Bust is of a Roman emperor.





The morning room opens onto the courtyard. The floors are covered with straw rugs based on "designs that the French mother superior of the convent on Dominica taught her pupils to copy in extravagant sizes," says Marietta Tree. Over an English drum table is an 18th-century clock bought at an old Barbadian house sale. The upholstered furnishings and low table were made by a local carpenter.

house, absorbing the names of tropical shrubs and flowers, running in the arched passageways and delighting in coconut pie.

The design of Heron Bay drew inspiration from Palladio's airy villas near Venice. Its horseshoe shape encloses a large courtyard burgeoning with trees and flowering plants. The passages along these curved wings

are covered and arched, and at either end are pavilions with three French windows facing the sea. In the center of the courtyard, several huge columns support a pediment with a relief of dolphins rampant in a foaming sea. The design was taken from one by William Kent over a fireplace at Ditchley Park, my husband's family house in England. In the evenings,









family and guests dine in the candlelight shadows of the columns at a coral table strewn with leaves and flowers—a magical banquet.

The house was built in just six months—without much machinery and with streams of women in turbans and starched petticoats going down to the beach for sand to make mortar. Blocks of coral limestone quarried nearby were brought to the site, where they were sawed into the exact sizes needed.

Stretching in front of the house on the garden side is a long Italianate terrace lined with outsize terra-cotta tubs filled with white bougainvillea, and behind them are statues on high plinths of a mermaid with dolphins, a hunter with his dog, and other seventeenth-century fancies brought from Vicenza. A magnificent eighteenth-century iron gate (originally bought at Crowther's for Ditchley) marks the end of the terrace and opens onto the park where rows of mango trees stand. The park is now a tropical arboretum grown from seeds that Ronnie brought back from his travels all over the Caribbean and Southeast Asia. At every month of the year there are trees in bloom, but particularly in August, when the flamboyant trees pulse with scarlet flowers under blue skies.

From the house, a shady green bamboo tunnel leads to an arched bridge spanning a pond near the tennis court. There one can watch the game from a miniature classical temple, known to us as the Temple of Learning from the days when we tutored our daughter Penelope there in mathematics. The new owners have added a swimming pool in the manner of the Italianate terrace. They have also installed a stone arch and

*continued on page 148*

On the portico terrace, Palladian elements translated into coral stone include pillars, a balustraded stairway and pedimented doorway. The Vitruvian table is also made of coral. The 18th-century-style French armchairs were produced on the island from pieces the Trees commissioned. Hurricane lamps and candleholders are 19th-century Barbadian.



"THERE IS A MYSTERY to the house, combined with an eternal freshness that makes each weekend into a unique experience." Melvin Dwork speaks about his country house with the ardor of first love, although it is over twenty years since he first saw the property—a grove of pines and cypresses on New York's Fire Island. Now the trees tower above the house with a profusion and density unusual on these often windswept outer defenses of the North American mainland against the turbulent Atlantic.

The house itself is a series of cubes, thoughtfully and harmoniously arranged, quite unlike the aggressively expressionist mode of architecture of the later sixties.

The property is starred with whorls and streaks of water, giving the whole landscape around the house an agreeably primeval quality, for this is low-lying ground.

The house is revealed quite gradually on entry. The guest rooms are on the lower floor, while Dwork's own bedroom (in a separate wing) and the living, dining and kitchen areas all occupy the second floor. A spiral staircase coils upward, releasing the visitor into a calm expanse of space, seemingly suspended in greenery. And in the interstices, sky and a glimpsed sea.

The qualities the house seems to embody most intensely within its quiet framework are continuity and intimacy. Most houses that have enjoyed two decades of ownership by one person are about continuity, of course, but all too often it has hardened into habit and repetition. In these rooms a youthful clarity of intent still seems to inform everything.

"I feel total peace here," says Melvin Dwork of his "tree house" on New York's Fire Island. Architect Harry Bates built the rough-sawn cypress house for the designer twenty years ago. "The entire place is devoid of art on the walls," says Dwork. "The texture and marking of the wood supply all the color and interest necessary." Set among the treetops, the living room's minimal décor includes a canvas-covered sofa and Scandinavian sling chairs of bleached ash. At left, a railroad lantern.





# Tree House Retreat

*A Designer's Fire Island Aerie*

INTERIOR DESIGN BY MELVIN DWORK, ASID

TEXT BY PETER CARLSEN

PHOTOGRAPHY BY PETER VITALE







LEFT: "For myself, I like things very simple," says Dwork. In a windowed corner of the living room, reading material is piled near a mid-19th-century cast-iron campaign bed used as a chaise. At its foot is a mohair blanket. The small turned-leg table has a lambskin top.

The house  
itself is a series  
of cubes, thoughtfully  
and harmoniously  
arranged.

BELOW: The living and dining areas open onto the main deck. The easy contrast of black and natural-colored furnishings is underscored by the geometric patterns of a mohair area rug, a Mexican throw on the sofa and a Navajo blanket, right. Dwork designed the upholstered furnishings. Floors are white-rubbed bleached oak.





RIGHT: The bleached floor and knee-high strip lighting combine to "give a glow to the natural cypress walls," says Dwork. The lower hall leads past the guest rooms to the white-tile-floored solarium, formerly a covered deck. The African chair is wrapped in natural fiber.

It all seems spontaneous, energetic.

And very personal. Given a checklist, it would no doubt be possible to trace the shaping of Dwork's taste, from the earliest surviving object in the living room to the latest acquisition. Yet cohesiveness is never in doubt. Neither is the glow of intimacy and domestic ritual. Little is to be found in the house that does not have a double identity as both an aesthetic and a functional piece.

There is also the curiously reassuring quality that these arrangements are autobiographical. But Dwork is rather a private man. There are no chatty anecdotes about sensational acquisitions. The rooms are left to reveal themselves anew to each visitor.

"A wooden house always seems more primitive, more thrilling to me than stone," says Dwork. "I remember as a child always wanting a tree house." So it was logical that when he decided to build, the motif of the single space suspended in the sky came to influence the design.

However, although a child enjoys escaping into his tree house, it means little until friends visit and turn it into a social environment. Dwork does something similar here. "I like having one or two friends out," Dwork says. "Although the house is intended as a private place, an escape and a place to work, it is necessary to share it. A house acquires character through more than just one's own associations with it."

And indeed the house's only luxurious touches in the materialistic sense are ones set out by the thoughtful hand of the intelligent host. The latest biographies are placed by the



RIGHT: A double-height glassed-in tower links the two stories of the house. The spiral staircase is made of iron and planks of oak. On the wall is a large-scale wrought-iron sconce.



guests' bedsides. In the bath, an esoteric soap or cologne may add to the sense of holiday. Within an overall context of simplicity, the symbols of worldly elegance seem more sharply etched, more sensuously enjoyable.

"I think a house should be treated like all truly interesting relationships," says Dwork. "They work much better if you don't see each other every day. When I get here on

the weekend, my perceptions are heightened by the slight strangeness a house always exudes when you see it again."

In Dwork's house this atmosphere seems to embrace the furniture as well. "Perhaps it's because everything is so intensely personal," he chuckles. "If I were pressed into defining it as a style, I'd say 'rural neo-classic.'" And by this he means not

so much what is historically meant by the style, but rather classics of all kinds and periods. Including some unsung ones.

"I was a young man when I began building the house," says Dwork, "so I was on a strict budget. My first dining room table was draped for fifteen years, because it was—well, it had no parentage to speak of! But I've never cared about prestige or expense. I





mean, take director's chairs, for instance. They work, don't they? Look good? So I use them. I admire Jean-Michel Frank. So I hired a local carpenter to make me a reproduction of one of his tables.

"It's a question of mood," Dwork continues. "You assemble things, and if you have a signature of your own it all comes out distinctively. As identifiable as your own handwriting."

Perhaps the single most striking thing about the house is its meditative, timeless quality. "People refuse to believe it's twenty years old," says Dwork. "Clearly they understand that it's modern, but at the same time I like to think it fits so discreetly into its hollow that it becomes subtly generic, so that people are really not conscious of period or style."

It is the dense and lyrical emana-

working for himself as an interior designer. "It's the old blank-canvas story. I find it exciting. It's also a never-ending process. The excitement is the constant change."

Obviously, there have been twenty years of such changes. In retrospect, it is surprising that such a mature work could have been conceived by a young man. The house has *gravitas*, that mood the Romans prized, a form



ABOVE: Nestled in a "dense, junglelike wooded area," on the bay side of Fire Island, Melvin Dwork's Bauhaus-inspired tree house offers him "complete privacy," he says. "But it's also where I prefer to do all of my entertaining."

LEFT: The austere composition of the master bedroom sets off unobstructed views of the setting. To increase the sense of space, the bed is positioned in the center of the room.

tion the house generates that makes it feel like more than simply a weekend retreat. "First of all, I dislike the term 'beach house,'" says Dwork. "I love the fact that the sea is close, that I can see it and smell it. But 'beach house' suggests a kind of superficiality, a transience, which really is not at all the idea behind this place."

Dwork finds great pleasure in

of enjoyable melancholy, mixing nostalgia, pensiveness and sybaritism.

But none of this detracts from the sheer enjoyment evident in Melvin Dwork's recounting of summer days and gray days, with friends or alone. Complex as an evocation of character and vocation it might be, but this house is also a vehicle for pleasure, for escape and tranquillity. □



# Graceful Details

*Classical Lines in a Designer's Los Angeles Villa*



INTERIOR DESIGN BY LOUIS CATAFFO, ASID  
TEXT BY HUNTER DROHOJOWSKA  
PHOTOGRAPHY BY MARY E. NICHOLS

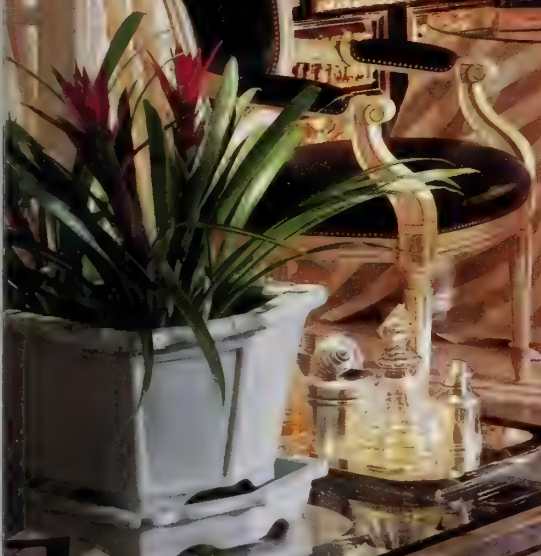
"I wanted to fill the house with things that are meaningful, that I'll keep for a long time," says designer Louis Cataffo of his hillside residence in Los Angeles. ABOVE: In the entrance hall, a chinoiserie chest-on-stand is topped by paired bronze hibachis and a Venetian marble building plaque.

OPPOSITE: Accenting the living room are an 18th-century Chinese carved and lacquered tribute screen, a ceramic Chinese warrior entablature figure of the 17th century, and another intricately carved Venetian marble building plaque. Sofa and drapery fabrics are from Clarence House.





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ABOVE: "I increased the feeling of space with French doors between living areas," says Cataffo. A celadon charger rests on an Italian gilt console in an atrium leading to the bedrooms. Mirror is 18th-century style.

"A LOT OF DESIGNERS NEVER DO their own houses, so they never put themselves on the line," says Louis Cataffo. "As a designer you're used to thinking of what will please everybody but yourself. Then it's 'What do I want to live with?' That's intimidating, so it's always someone else's work that gets finished first. I took a long time—two years—to finish this house. And there are things here that work well and things I would never do again."

To tackle a project as personal as a home might have been especially problematic for a designer who is best known for big city luxury hotels and Far Eastern resorts. Yet Cataffo has established a reputation for traditional elegance and old-fashioned comfort in hotels such as the Remington on Post Oak Park in Houston (*Architectural Digest*, October 1983), and the Century Plaza Tower, the Four Seasons and the Hotel Bel-Air (*Architectural Digest*, February 1985), all in Los Angeles. "These hotels are not so much commercial spaces as grand residential spaces," explains Cataffo. "We put living rooms in our hotels. We try to give them a specialness. I wanted to take the ideas

RIGHT: David Hockney's lithograph *Celia—Weary*, 1979, overlooks the living room; French doors lead to the garden. "Designing an interior is not unlike producing a large-scale sculpture," says Cataffo. "Most of the real magic happens in the final six months, but it's the refining of each detail along the way that turns the large form into a piece of art."











Two elaborately costumed Japanese dolls of the Late Edo period distinguish the dining room. "They're favorites of mine," says Cataffo. "I wanted them to have prominence." Bronze monkey is 19th-century Japanese.

we used there and bring them down to residential scale."

With this in mind, Cataffo bought a house of classical lines just two minutes from his office. Yet it is a house that is also at one with the idiosyncratic architecture of Los Angeles. "When I first came here, I kept looking for the staircase to the rest of the house. Then I realized there wasn't any," he says of the one-bedroom villa.

Cataffo's first decision was to rearrange the layout so that it would be even more symmetrical and formal, gaining valuable space in the process. To create a second bedroom, dressing room and bath, he enclosed a patio at the rear. A new walled patio was added to the front of the house, with French doors leading to the living room—which appears larger with its new garden view. The ceil-

ings were raised from eight to ten feet to take advantage of southern California's greatest asset, the soft Pacific light. Moldings were added to the exterior to exaggerate the elegant proportions. Now the structure appears pleasantly anomalous among the more typical bungalows and palm trees of the neighborhood.

Through the black-lacquered front door is an entrance hall featuring an imposing *chinoiserie* chest—a preface to the design's overall Oriental motif. "This is an idea borrowed from the hotels—that exteriors lead to interiors, that you must capture guests at their point of arrival," notes Cataffo. The walls glow with a warm *faux-marbre* finish, illumined by a recessed square skylight.

The long stretch of living room beyond might be called intimately grand, which suits Cataffo. This is the room that convinced him to buy the house, and it seems to demand discourses of animated civility. The travertine floors, the *faux-marbre* fireplace, the Hockney lithograph unexpectedly displayed in an ornate gilt frame, the Chinese





screen behind the ivory-toned sofa—all is formal yet not formidable. “Living rooms should be just that,” says Cataffo. “They should be used. Usually all the best things go in the living room, then we never go in there; we live in the bedroom. Here the living room is a sitting room for both bedrooms, so you’re forced to experience it.”

The bedrooms, by contrast, are private spaces, a feeling reinforced by the wool flannel draperies on one bed—the same fabric used on the walls and as slipcovers for the guest room/study. Overflowing bookcases and down pillows cased in white linen complete the nurturing quality.

Cataffo’s fondness for a classical progression of spaces is manifest at every turn. Equally clear is his talent for combining the unexpected. In the dining room, leather-covered fauteuils are arranged around a glass-topped table, and a gilt mirror is flanked by two of his favorite objects—Japanese dolls of the Late Edo period. On a living room table, next to a dish of robin’s-egg-blue porcelain, lies a collection of rustic wooden Scottish bowling balls.

Flannel draping softens the master bedroom. *Circus Series*, 1939, lithographs by Alexander Calder, are at far left. “The room is relatively small,” explains Cataffo. “But that allows for a large dressing area beyond.”

Cataffo, who selects the art for all his hotel designs, mixes contemporary works with antique textiles and ceramics. “The beauty of it is putting things together and making them work in a pleasing way,” he says. “An ideal environment ages well as you add accessories, better furniture—there is a layering of character that develops.”

Will his classical tastes continue to govern his sense of style? “It’s hard to say. I don’t think you’re totally in control of your environment,” Cataffo responds thoughtfully. “You might buy a piece in a style you’ve never had before, and suddenly it starts to attract you to other areas. As human beings we grow and change. I don’t know if you could say this is a ‘Louis Cataffo environment.’ My next house will probably be something very different.” □



# Profiles: Ethel Kennedy

TEXT BY SUSAN MARY ALSOP  
PHOTOGRAPHY BY JOHN DOMINIS



THE SUMMER OF 1986 marked another turning point in the life of Ethel Kennedy. Her oldest daughter, Kathleen Kennedy Townsend, was running for Congress in Maryland and her oldest son, Joseph P. Kennedy III, was campaigning for Tip O'Neill's congressional seat in Massachusetts.

Ethel Kennedy threw herself energetically into both campaigns, a role she hadn't played since the late 1960s. Kathleen Kennedy Townsend recalls the reaction her mother got. "The whole staff was amazed. At fundraisers, she instinctively noticed the few people who were undecided and would go up to them and charm them. Without question, she is the best campaigner I've ever seen."

Mrs. Kennedy's energy is no surprise to her friends. John Douglas, one of Robert F. Kennedy's assistant attorneys general and a close family

friend, says, "After Bobby's assassination she did not retire from life. She kept up with the news, and the family's houses remained centers for her children. Continuity is very important to the Kennedys."

To Jean Kennedy Smith, who as Ethel's roommate at Manhattanville College of the Sacred Heart would introduce her friend to her brother Bobby, Ethel's enthusiasm hasn't abated. "No wonder she is such a drawing card at campaign rallies," Smith says. "She was eager, enthusiastic and fun then and she still is. She is locked up in her children—their careers, their homes. She's a wonderful grandmother. And she cares so much about the memorial."

Since the death of Robert F. Kennedy in 1968, Ethel Kennedy has devoted much of her time to the memorial established in his name by

ABOVE: "Each time a man stands up for an ideal, or acts to improve the lot of others . . . he sends forth a tiny ripple of hope," was part of a speech Robert F. Kennedy made in 1966. In 1968, to uphold his vision, Ethel Kennedy helped establish the Robert F. Kennedy Memorial, which now gives annual awards in journalism, books and human rights. At the 1986 book awards ceremony are, from left, Sen. Edward M. Kennedy; Anthony Lukas, one of the winners; Harvey Sloane, one of the judges; Ethel Kennedy; Robert J. Norrell, another winner; poet and judge Nikki Giovanni; Tom Wicker; and Arthur Schlesinger, Jr., who endowed the award with the proceeds from his biography *Robert Kennedy and His Times*.

OPPOSITE ABOVE: Hickory Hill in Virginia, Ethel Kennedy's residence since the mid-1950s, combines period furniture with historic memorabilia. On either side of the living room window are the flags from President Kennedy's Oval Office and from Robert F. Kennedy's office at the Department of Justice.





Ethel Kennedy confers with the memorial's director, Caroline Croft, at the office in Georgetown. An enlarged copy of a stamp commissioned in 1977 is over the mantel. On the back wall are photographs of Robert Kennedy giving a campaign speech and walking with his dog in Oregon.

family and friends to keep alive his humanitarian ideals. Kathleen Kennedy Townsend, who is on the board of directors along with several of her siblings, says, "My father believed that people should be treated fairly, that there should be social justice. My mother feels the same way. She wants the memorial to excel and she works hard at it and gets involved in all the details."

Operating out of a small house in Georgetown, the Robert F. Kennedy Memorial gives three awards a year. The journalism awards, founded in 1968 by a group of journalists who covered his last campaign, go to categories in print, television, radio, photojournalism and editorial cartoons. Past winners include Paul Conrad of the *Los Angeles Times* and Bill Moyers of CBS. The nineteenth annual award, presented last May,









OPPOSITE: The piano in the living room at Hickory Hill holds framed photographs of Robert and Ethel Kennedy and their children. On the Louis XVI pouf are miniature silver cups given to Ethel by a family friend, LeMoyne Billings, at the birth of each child.

ABOVE: Ethel Kennedy usually works at the Louis XVI desk in her bedroom in the mornings, watched by Pumpkin, her King Charles spaniel. On the balcony are potted pink geraniums. BELOW: A street scene that was painted by John F. Kennedy hangs in her bedroom.



included first prizes in print and photo-journalism to the *Dallas Morning News* and Sam Rawls of the *Atlanta Constitution*, among others.

The book awards were endowed by historian Arthur Schlesinger, Jr., from the proceeds of his biography *Robert Kennedy and His Times*. The first award was presented in 1980 to William H. Chafe for *Civilities and Civil Rights; Greensboro, North Carolina and the Black Struggle for Freedom*.

The human rights award, established in 1984, was first given to CO-Madres, a group of mothers and relatives of political prisoners who have disappeared in El Salvador. Three South Africans, Beyers Naude, Allan Boesak and Winnie Mandela, were presented with the second award. In 1986 it was given in absentia to Zbigniew Bujak and Adam Michnik, two Poles associated with the Solidarity movement.

But even with her renewed duties of campaigning for her children, the strongest elements of continuity in Ethel Kennedy's life are her two

houses: Hickory Hill in Virginia, and the summer residence at Hyannis Port, Massachusetts. In 1956 Robert and Ethel Kennedy bought Hickory Hill from John F. and Jacqueline Kennedy and settled in with their growing family. Built circa 1815, the mansion has been imbued over the years with the lively open-door policy of the Kennedy family. The light and air and friendliness of the house is apparent inside and out. It's in the barking of the Newfoundland puppies and King Charles spaniels as they welcome their owner home. It's in the wealth of colors from bouquets of flowers throughout and the potted pink geraniums and white petunias, pink and white being two of Ethel Kennedy's favorite colors.

Standing in the master bedroom, with its French fireplace, its eighteenth-century French furniture and chintz, Ethel Kennedy looks out of the glass sliding doors that give onto a view of the sloping lawn below, with its giant oaks and maple trees,

*continued on page 150*





“My father believed that people should be treated fairly, that there should be social justice. My mother feels the same way. She wants the memorial to excel.”

—Kathleen Kennedy Townsend

ABOVE: The poolhouse, with a jukebox, a large cutout of Superman and many family photographs, is used primarily by Ethel Kennedy's children and grandchildren. OPPOSITE: Hickory Hill has been the scene of memorable parties, some of them taking place on the lawn that stretches from the house to the pool. The toy plane was used for an annual pet show, a charity benefit at which children could climb aboard and take a slide down with Snoopy.









*Hyannis Port*



TOP: A turn-of-the-century cottage at Hyannis Port, Massachusetts, is where Ethel Kennedy spends each summer. ABOVE: Last summer Joe Kennedy successfully ran for office, and his mother was at the center of his campaign. At a fund-raising clambake on the property, Joe and his wife, Sheila, and Ethel Kennedy greeted several hundred supporters. ABOVE RIGHT: A typical summer's activity at Hyannis Port is sailing on the



*Resolute*, with Ethel Kennedy at the helm. Next to her is Vicki, wife of Michael Kennedy; Courtney Kennedy Ruhe; and family friend Alicia Wolfington. Also aboard are Spanky and Pumpkin. OPPOSITE: The hooked rug in Ethel Kennedy's Hyannis Port living room portrays the family sailing. A swan decoy rests on a smaller rug that depicts Hyannis Harbor. The antique chest is also decorated with a nautical motif.







# An Intimate Grandeur

*Color and Proportion Distinguish a Manhattan Residence*



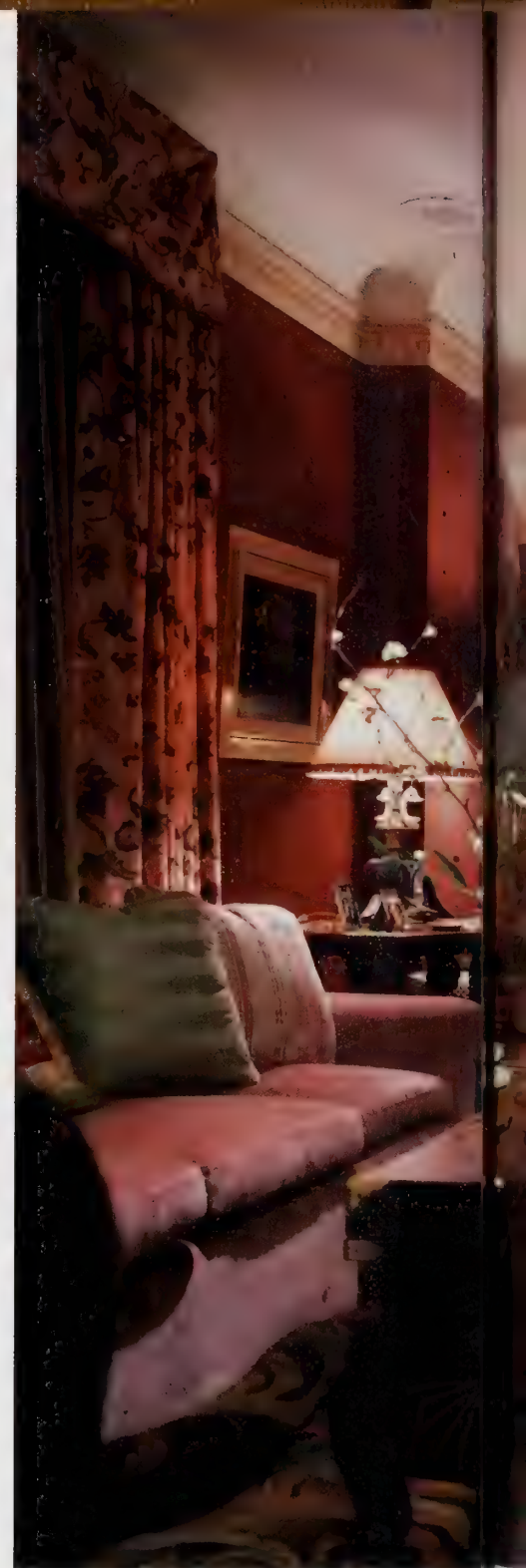
INTERIOR DESIGN BY ROBERT METZGER, ASID  
TEXT BY RICHARD CONNIFF  
PHOTOGRAPHY BY PETER VITALE

ABOVE: "To me, entrances are the most important thing in the world. They say, 'This is my statement, this is how I'm going to live,'" says Robert Metzger, who designed an East Side apartment for a Manhattan couple. In the entry, *faux-stone* wallpaper from Brunschwig & Fils. OPPOSITE: David Hockney's 1985 *Amaryllis in Vase* hangs in the warm-toned living room. Upholstered Regency bench and Empire bouillotte lamps, Kentshire Galleries.









ABOVE: Metzger's use of Regency pieces reconciled the residents' differing tastes in antiques. Observes the wife, "Regency combines gilt, which has a French feeling, with the classicism of early English furniture." Fabrics from Clarence House.

OPPOSITE: The Indian carpet in the living room set the tone for the apartment. The residents told Metzger the only color neither of them liked was green, but "when we unrolled the rug in the living room, that was it," says the wife. "We knew we were on our way." Needlepoint-covered armchair from Kentshire Galleries.

PRECIOUS FEW MANHATTAN apartments could have sold themselves, as this one did, on the strength of their hallways. Indeed, the present owners recall that it wasn't really the spectacular entry, with its private elevator entrance, or the central hallway, with its pilasters, its deep crown moldings and its mirrored French doors, that made them want to live there.

No, it was two humble side corridors, filled with a sense of spaciousness and elegance, that decided them. They

snapped the place up, culminating a three-year search, and asked Robert Metzger for a design that would enhance the apartment's essential appeal. They didn't want just another beautifully decorated apartment, but the flowing, open feeling of a fine house.

The sense of openness had to come from within, from the skillful use of those hallways. Located on the fourth floor of a pre-World War I building, the apartment was not blessed with great light or a spectacular view. This was just





as well, according to Michael Christiano, Metzger's design associate: "People go crazy when they have a view; they want everything set up facing the windows, and it's really so inconsequential. You walk in, ooh and aah, then forget it." Here the windows became elegant backdrops, clothed in blackout shades, sheers and floor-to-ceiling draperies with patterned valances.

The dining room, living room and library all open via French doors off the central hall; the layout never encloses,

but invites a sort of browsing from room to room. This graceful plan presented Metzger with small problems that developed over the ten-month renovation into deft solutions. Worried that a rug in the hall might clash with carpets in the surrounding rooms, he left the hall floor bare at first, while he filled in the main rooms with shades of red and green. At the same time he was trying to devise a way of breaking up the living room, which is forty feet long. About six months into the design he struck on the solution





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of painting and stenciling the hall floor in an elegant pattern of overlapping rectangles. The effect resembles an inlay pattern on the parquet, which Metzger prizes.

Then he repeated the motif, with an additional color, in a small conversation area at the opening of the living room. This neatly divided the room's overpowering length. It also avoided putting another rug into hopeless competition with the antique Indian carpet that dominates the rest of the room. And the stenciled parquet now draws the visitor from the entry through the hall directly into the heart of the apartment.

The clients say they were attracted to Robert Metzger's work in the first place by his skillful blending of disparate elements. "He has an ability to combine antique and contemporary pieces without your being particularly aware of where one begins and the other ends," says the wife. To complicate the blending, husband and wife had differing tastes in antiques: French for him, English for her. Metzger reconciled the two by relying heavily on Regency pieces. The antiques are subtly dispersed among contemporary pieces, which satisfy the couple's other requirement. "We wanted to feel that our guests could walk into any room and fall—not sit—into any chair," says the wife.

Perhaps the most daring change Metzger made in the apartment was to tamper with the two side corridors. The clients wanted air conditioning, but under-window units were ruled out by the building's landmark status. To hide the ductwork of a central air-conditioning system, it was necessary to lower the ceiling in one hallway. This banal problem could have produced a jarring clash of old and new. Instead, Metzger chose to duplicate the old crown moldings in the new construction. Then, rather than using clunky rectangular vents, he hid long, thin diffusers within the molding itself.

Converting the old servants' quarters into a new master suite meant shortening the other side corridor. To preserve the sense of spaciousness that originally sold the couple on the apartment, the designer employed double doors at one end, like those elsewhere in the apartment. Then he extended the hallway wall into the bedroom, curving it in a way that affords greater privacy.

Spaciousness, so rare in other Manhattan apartments, caused one final problem. The old master bath was enormous. "We thought about turning it into a gym," says the wife, "but who wants to exercise that much?" Instead, they split it into a guest bath and a powder room. The old shower had a domed ceiling, and Metzger preserved it as the entrance to the new powder room. The couple, who like to live on a grand but somewhat whimsical scale, say that someday they will have this mini-duomo painted with cherubs. □

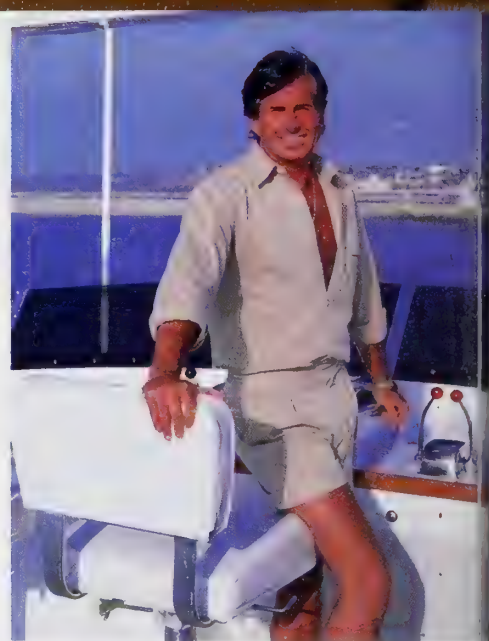
OPPOSITE: Antiques in the library include a set of 19th-century Russian armchairs from Newel Art Galleries, an Austrian Biedermeier table and a Georgian pine overmantel. Stark carpet. Clarence House fabrics.



ABOVE: The dining room features a 19th-century iron console from Newel Art Galleries and a Regency chandelier from Nesle. Rug, Stark.  
BELOW: Kenneth Noland's *Doors and Ghosts*, 1984, is in the master bedroom. Pillow fabric, Brunschwig & Fils. Accessories, Lorin Marsh.







The *Breakaway*, George Hamilton's 68-foot luxury yacht anchored in Marina del Rey, provides the actor with both a quiet refuge and a means of exploring the southern California coastline.

George Hamilton at the helm: "People seem to be embarrassed by glamour. I never am."





# The Breakaway

## *A Seagoing Scenario for George Hamilton*

INTERIOR DESIGN BY JAMES C. HANRAHAN, JR.

TEXT BY IRENE BORGER

PHOTOGRAPHY BY MARY E. NICHOLS

IF GEORGE HAMILTON were a boat, would he be a dinghy, a houseboat or a yacht? Clue number one: Two of his former houses have been Beverly Hills mansions previously owned by Douglas Fairbanks, Jr., and Charlie Chaplin. Clue number two: As a young actor, he drove a 1939 Rolls-Royce that had been made for King George VI. Clue number three: His own film idols include Clark Gable, Errol Flynn and Cary Grant.

It goes without saying that Hamilton would be a yacht, and in fact he is the owner of a most luxurious one. "People seem to be embarrassed by

James Hanrahan redesigned the interiors to create a more open, flexible space. Sofa from Kreiss folds out into a guest bed; Scalamandré fabric covers barstools and the ceilings throughout.





glamour," he has said. "I never am. It's always been part of my life." Nevertheless, the actor nearly landed a small, boxy houseboat instead. Living amid the extensive renovations being made to *Breakaway*, the Chaplin house, Hamilton urgently needed a place where he could relax and study lines. An old family friend, designer James C. Hanrahan, Jr.—who was working with the actor's brother, Bill, on decorating the mansion—accompanied Hamilton down to the dock to see what he had found.

"George," Jim Hanrahan said, spying the nondescript houseboat the actor was planning to purchase, "this is simply not *George Hamilton*." Hamilton didn't say a word, nodded and got back in the car. A few minutes later, driving through the marina, the men spotted a particularly grand boat at the end of a dock. They found

someone aboard, discovered it was owned by actor Bill Bixby, whom Hamilton knew, and serendipitously learned that it was for sale.

"We set about transforming it until it was quintessentially Hamilton," Hanrahan says. "I knew George well enough to know what he would want. While the house was becoming a place for great big parties with full-piece orchestras out by the pool, the yacht had to be a place to privately recharge. It had to be sleek, modern and streamlined. And it had to be a one-class boat—all first class."

Chaplin had named his house *Breakaway* as a joke. In Hollywood, the word refers to a prop that will be demolished in the course of shooting a film. Hamilton kept the name of the mansion and decided to christen his yacht *Breakaway* as well. "He can now use his Cartier stationery for

both the house and the boat," quips Jim Hanrahan.

The actor, who became noted early in his career for playing blue-blooded playboys, exudes equal panache off the screen. While the boat is a fan's fantasy, with cream suede ceilings, fur throws, teak walls and thick silk draperies throughout, it's also a perfectly comfortable retreat. "George has always liked luxurious things," Hanrahan notes. "He's right at home with them. He also has very definite ideas about what he likes."

The sun is one of the things he likes most, and Hamilton sports what may be Hollywood's best-known tan. In fact, his contracts specify that if he is shooting in a less-than-sunny climate, he will be flown, once a month, to a warmer spot. But there's no place more sybaritic for tanning than the *Breakaway's* upper deck.

A mirrored wall expands the dining area, which "can be alternately formal or informal," says the designer. Draperies of Lee Jofa silk are set off by teak walls. Centerpiece is silver and ivory.





There, Hanrahan has designed a hydraulic table geared for multiple purposes. It serves as a drinks table when at its lowest position, a dining table for lunching (with friends like Elizabeth Taylor and Joan Collins) when set at midpoint, and a surface for sunning and massage at its maximum height. "When George is by himself, it's always at massage height," says Hanrahan. "He's got his telephone, his sound system and his reflector at his fingertips."

Many elements on the yacht have similar multipurpose capacities. A Hanrahan-designed desk in the forward cabin turns into an extra bunk. A commodious sofa converts into a queen-size bed. In the flash of an eye, a large screen descends from a teak valance, a low table emerges with a projector, and the main salon is transformed into a theater.

The use of mirrors at once adds glamour and magnifies the space. "George is a tall man, six-foot-two, and he was used to having this great football field of a bedroom. Coming onto a boat—even a sixty-eight-foot one—initially made him feel somewhat cramped."

Small luxuries requisite for the Hamilton way of life are found throughout the boat, from the chrome lamps in the master state-

room, with their classic ocean-liner flair, to the cedar-lined closets and custom-built cabinets made precisely for collections of crystal, wine and silver, as well as for tapes and books.

"There's much more to George than his romantic image allows," says Jim Hanrahan. "When he's off-screen, on the boat with close friends, his terrific humor comes through. He is absolutely great fun. And you probably wouldn't realize he's an avid student of medicine. He's reading all the time."

Aboard the *Breakaway*, the personas of suave actor and comic hero meet. Whether he's lounging on pillows watching a first-run film, or ending an intimate dinner with a midnight cruise, one antic touch of George Hamilton's wit—a black-and-white flag with the mark of Zorro—is, always, waving in the wind. □

"It had to be sleek, modern and streamlined. And it had to be all first class."

"George enjoys drama, so we doubled the number of lights on the boat," says Hanrahan. In the master stateroom, wall lights and cedar-lined cabinets evoke the era of the great ocean liners.





# Architecture: Antoine Predock

TEXT BY ROGER MORRIS  
PHOTOGRAPHY BY ROBERT RECK











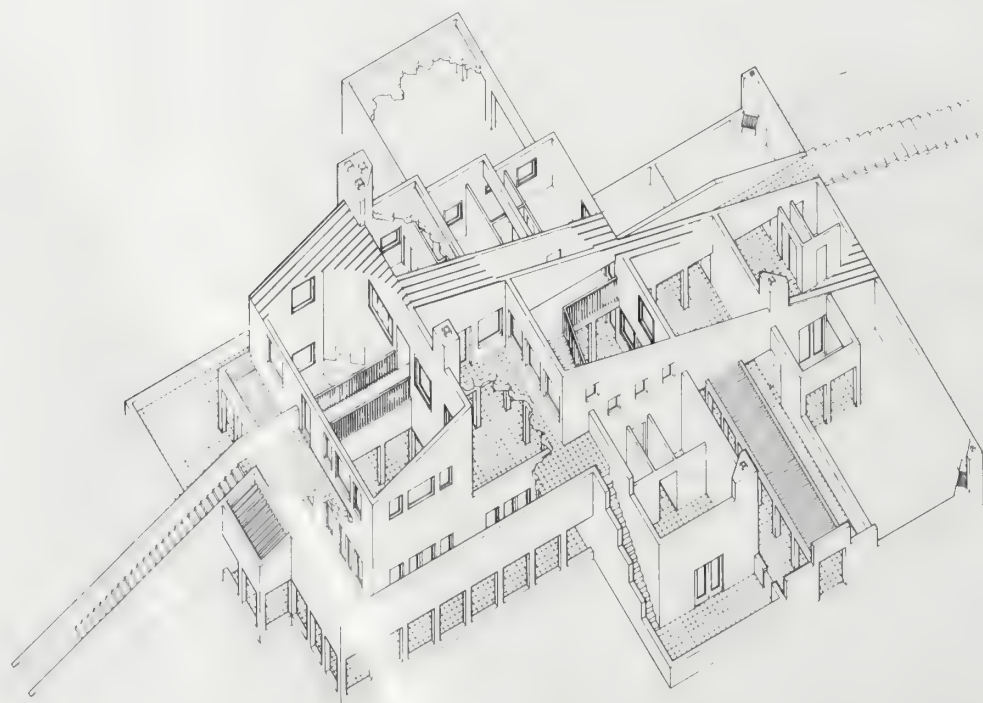
"IN THE MAGNIFICENT fierce morning of New Mexico one sprang awake," wrote D. H. Lawrence of his days in Taos, "a new part of the soul woke up suddenly, and the old world gave way to a new."

On this high desert man has long felt a sense of majesty and fresh beginning, and yet also one of frailty. Trudging up the Rio Grande Valley, the conquering Spanish were both bewitched and sobered by the endless sky, the windswept plateaus, the sun and snow. In reply, they put down a culture and architecture uniquely impervious to change, as if human shelter and form in this setting could only be carried so far.

One of the challenges to modern design here is to coax Lawrence's new world from the old, to bring about an intense though gentle synthesis of tradition and change eloquent of the setting. For two decades, Albuquerque-based architect Antoine Predock has nurtured a distinguished career at

"He shaped the house to the setting and the horizon," says Connie Troy of the house Antoine Predock designed near Taos, New Mexico. PRECEDING PAGES: "The south stair connects earth and sky, angling up to the roof terraces," says Predock. ABOVE: The Sangre de Cristo Mountains form the background for the west façade, where the long projecting stair extends the roofline at right and "fireplaces form visual anchors," says Predock.

BELOW: Shown in an axonometric drawing, the outside stairs continue through the house as a central bridge and hall, forming the dominant axis.





the boundaries of that blending, and seldom more vividly than in the Troy house north of Taos.

The site was an ancient sagebrush plain lately claimed by alfalfa but still spread starkly in its dramatic setting—to the east and north, Vallecito and Taos mountains and the canyon and aspen fields of the Rio Hondo; to the west, the thin, finely lit horizon line of the San Antonios, their far volcanic faces ever changing in the angular sunshine.

It was that distant, much less massive western silhouette that drew Predock. "The house became a surrogate mountain," he says, "a poem in and to the landscape."

He ran the dramatic north-south axis—the graceful external stairways projected onto the plane of the roof—not as the shadow of some pre-Columbian pyramid, which it nonetheless intimates, but as the very line of that far sierra. "I thought it most important to assert that geologic presence in the overall form of the house," Predock explains.

Like the mountains that were its model, the silhouette of the house seems ever changing in form, texture and light. The pure angles on the east give way to the lithic shapes of bedrooms "eroding" on the west; the blunter western façade softens and almost shifts in three earth tones of color. At one point the roofline seems somehow to complete an unfinished notch in the Rio Hondo canyon to the north. The effect may be most apparent in the stunning south stairway, leading off a second-floor terrace and framing with geometric exactness the picturesque North Truchas Peak—the steps descend right onto the plateau, with that other snowy "stairway" of a mountain directly, if elusively, ahead.

Predock's vision, however imaginative, never clashed with that of his clients, Nat and Connie Troy, a mortgage banker and his wife from Monroe, Louisiana, who with their three children had been visiting Taos often before they commissioned Predock to create a house on the nineteen-acre



ABOVE: "A stucco wall at the entrance provides a layer of separation between the vast surrounding plains and a protected entry courtyard," says Predock. BELOW: A trellis-covered walkway continues from the main entrance as a corridor through the house, forming a secondary east-west axis.





site. "We endorsed a contemporary design but wanted the presence of the Southwest," says Connie Troy, who remembers early conversations about sunny spaces and a sense of easy formality. Predock adds, "They had definite attachments yet they were very open, and there was no imposition of a traditional style."

Having made his gesture to the horizon, Predock promptly sorted out the living patterns and collective personal taste of the Troys, and within the external geologic silhouette—what he calls the north-south "backbone that binds the house together"—set the ceremonial living spaces off laterally.

With only a small enclave of native plants to announce it, the entry leads through a trellised loggia and past a bordering oasis of ornamental plants, arriving under the great sheltering roof at what Predock calls the "cross-

The living room shares a ritual adobe hearth with a low-ceilinged library; all rooms are drenched in the New Mexico light.



BELOW: In the living room, simple plaster walls with fir beams and a tile floor evoke the spirit of the Southwest. "We wanted a contemporary house, but we also felt strongly about incorporating traditional elements," says Nat Troy. RIGHT: A double fireplace separates the two-story living room from the library beyond.

roads" of the house. To the right are guest quarters with their own tiny patio. Directly ahead, a low wall again delineates the western horizon. But it is back into the house, toward the interior of the "mountain," that one is beckoned.

That juncture, of course, is no accident of nature. The architect here confronted his own thematic crevasse to be spanned. "Given the very strong north-south axis, the lateral move to create the entry was crucial," Predock recalls. "In such a strongly axial building, how do you deal with the cross-axis?" His answer was to extend and elucidate the lateral interior spaces with the same ambition and grace that had commanded his exterior design.

With spare elegance the entrance hall leads to the modest master bedroom and private patio, then more forcefully to a bright, open stairway.

OPPOSITE: The predominant feature of the living/dining area is the interior bridge that forms the north-south axis of the house. "The living room and dining room flow together, yet the bridge serves as a mediating element so that each has a separate identity," says Predock. Douglas fir planks finish the ceiling.















PETER B. KAPLAN

The children's bedrooms and study on the second floor are flanked by a small solarium, positioned to capture the brilliant morning sun rising over Taos Mountain.

Yet what absorbs one on the top floor is less the relatively small, functional rooms than the central hall, the internal spine of that omnipresent north-south line that "barrels through the house," as Predock describes it, "like a bridge." At each end the hall lets onto the surrounding terraces and then down the external stairs, as a glazed door to the south frames North Truchas Peak.

The upper hall decisively links inner and outer themes. Beneath it on the south are the open "canyons" of the living and dining rooms, the former sharing a ritual adobe hearth with a cozy, low-ceilinged library, and all of the rooms drenched in the New Mexico light.

Inside, suddenly, it is clear how Predock has evoked the country's earlier, Hispanic pilgrims. Beyond spacious windows on the ground

*continued on page 155*

ABOVE: Albuquerque-based architect Antoine Predock. LEFT: The east façade in the evening: "The silhouette of the house assumes a mountainlike presence on the horizontal Taos plain," says Predock. "In this context, architecture is an abstraction of the landscape."



# Setting the Stage

*Baroness Philippine de Rothschild in Paris*

TEXT BY CHARLOTTE AILLAUD  
PHOTOGRAPHY BY DERRY MOORE







FOR PHILIPPINE DE ROTHSCHILD, 1944 was a watershed year in a life already vastly different from those of most children her age. Her governess came at last, that summer, to rescue her from the Paris cellar where she had been concealed—after being forced to bid goodbye to her mother, arrested by the Gestapo, whom she was never to see again. Her father, Baron Philippe de Rothschild, had fled France in 1940; he returned in 1944 with the Free French forces.

In postwar Paris, Philippine discovered a passion for the theater, which may well have been an unconscious quest for the warm, all-encompassing family environment the war had cost her. Memories of wartime hardship made her impatient with the usual balls and parties; she wanted a life closer to reality; she wanted to meet new and different people. Finally she dared put her desire into words: She wanted to become an actress. As a damper to her

ambitions, a sharp-tongued family friend devised a sarcastic bon mot that made the rounds of Paris society: "Try to act? What an act!"

But Philippine de Rothschild was the daughter of Baron Philippe, who in 1933 had produced *Le Lac aux Dames*, the film that introduced Jean-Pierre Aumont, and who in the late 1950s would translate the plays of Christopher Fry. He understood what his daughter was after. She had on her side the distinctive Rothschild

OPPOSITE: "I'm responsible for continuing the work my father started," says Philippine de Rothschild, who from her Paris study attends to the running of Château Mouton and production of its famous wines.

ABOVE: An Italian giltwood barometer, a galloping wood horse—also Italian, 17th century—and a terra-cotta harlequin lend a playful elegance to the marbled entrance hall of Baroness de Rothschild's house.





sympathy for any original undertaking, as well as a true love of the theater. Her grandfather Henri, after all, had himself been a playwright (under the pseudonym André Pascal) and built the Théâtre Pigalle.

Philippine entered the Comédie-Française as Philippine Pascal, making a specialty of the soubrettes' roles that are a staple of French classical theater. In 1961 she married a fellow actor and soon settled down to a comfortable family life—a life that led her away from the theater.

Today Philippine de Rothschild speaks candidly as she serves tea in the luminous salon overlooking the garden of her Paris house. "My life is such a commotion, but these are the essentials: I have three children, little time, and I consider my stage career unfinished. I'd like to be cast now in the kind of role that exists in the American theater but not in France—part comic, part dramatic. I'd love to do a play by Tennessee Williams. *Sweet Bird of Youth*, for instance."

These days, however, looking after

Mouton and its wines—Château Mouton-Rothschild and Mouton Cadet, both with huge annual sales—prohibits any immediate projects. "Mouton is so rich in symbols," she says. "It is a heritage, a job, the house of my childhood—all that and more. It's steeped in memories." The château and vineyards in the commune of Pauillac have been in the family since 1853; after Baron Philippe took the estate over in 1922 he began its transformation into a symbol of French elegance known the world over.

Rothschild family pieces and favorite Japanese objects fill the interiors. In the drawing room is a Louis XV rosewood and ormolu commode signed *Foulet*. Collection in foreground includes a kimono box, left.





Today Philippine de Rothschild is a roving ambassador for that small but prestige-laden parcel of land, but she hasn't always traveled. "For sixteen years I lived outside Paris and visited Mouton only rarely. And then I wanted this Paris house for my children. Each of us has a completely self-contained floor to ourselves. We live together, but out of each other's way.

"I like to entertain my friends in a relaxed, unpretentious atmosphere," she adds. "On the other hand, at Mouton I insist on a little ceremony

in both dress and menu—because of the wine. It's like the opera, where it doesn't do to be slipshod."

Opera is, in fact, one of the things she enjoys most these days, along with novels, friends, and of course the dialogue of the stage, which nothing else will ever replace. She surrounds herself with actors, writers and artists; certain friends, like the director John Huston and the actress Madeleine Renaud, are "essential," she says simply.

"What don't I like? Putting things

into compartments, being obliged to take a stand 'for or against' with nothing in between." She gives her dark hair a shake, and her cheerful face lights up with a slightly worried smile: "I find myself so ordinary!"

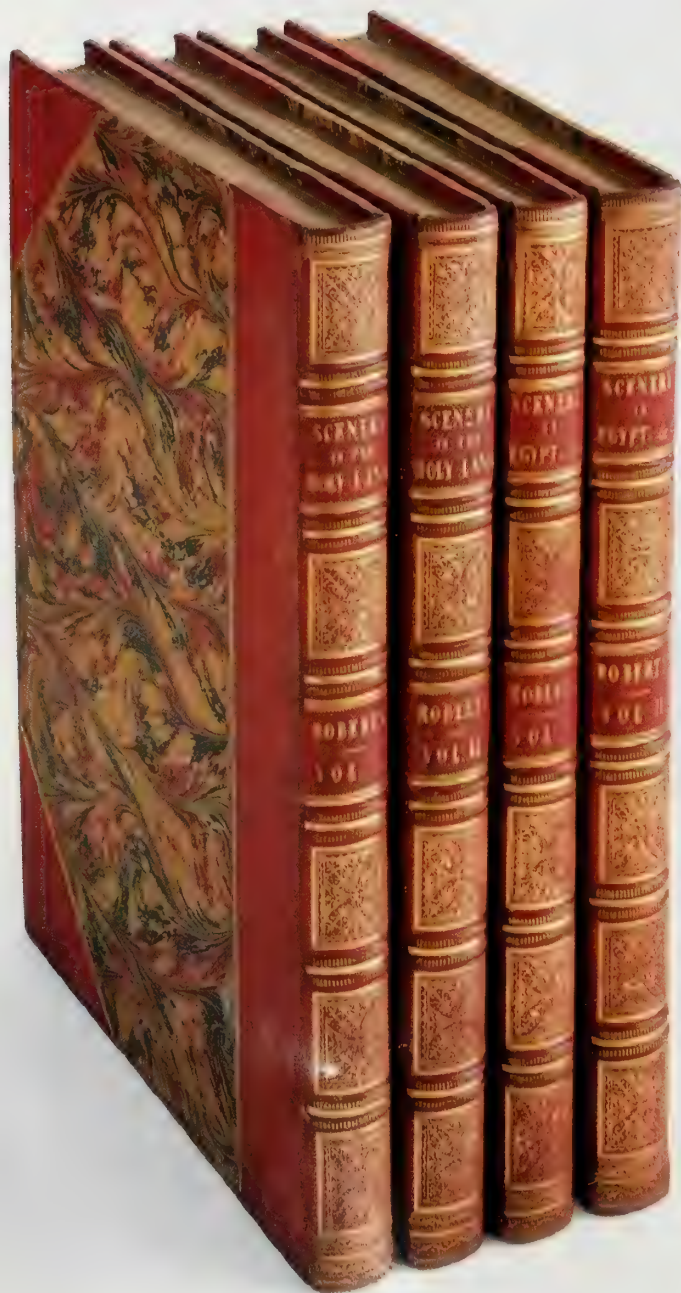
Yet she radiates high-spirited vitality, persuasive eloquence, and a wonderful feeling for the larger-than-life. Consider her explosive opinions. Her eyes taking on a mischievous gleam, Philippine de Rothschild declares: "If you don't exaggerate, nobody will listen!" □

In the master bedroom, Oriental art surrounds an officer's *lit de campagne* from the Napoleonic period. At left, a Noh mask on a 19th-century *tansu*, and a brass kettle, also Japanese, once used for heating bathwater.



# Art: Travel Books of the 19th Century

TEXT BY JOHN JULIUS NORWICH



RAY HIPPESLEY

ABOVE AND LEFT: *Statues of Memnon at Thebes, During the Inundation*, tinted lithograph, original drawing by David Roberts. From *The Holy Land, Egypt & Nubia*, by David Roberts, published 1842–49. Three-quarter morocco, marbled paper and gilt; 23½" x 17½". In 1838 Roberts journeyed to the Middle East, where he depicted the region's scenery, people and architectural ruins. Containing over 240 plates, his monumental work was described as one of the most important publishing ventures of the 19th century. Henry Sotherton Ltd., London.





FEW BRANCHES OF literature have had a more curious development than that of travel writing. It started off with a bang in early antiquity, with writers such as Herodotus and Strabo, from whom we derive a good deal of our present knowledge about the ancient world of the Mediterranean; after that, however, it declined for the best

part of fifteen hundred years—until the thirteenth century, in fact, when Marco Polo's account of his journeys to Cathay became the first international best-seller in history.

Nowadays, alas, Marco Polo is almost unreadable, and despite his contemporary popularity he never really started a fashion. The trouble was

that in his day travel was still generally considered a means to an end: Nobody in their senses traveled for travel's sake, and few people in consequence bothered to write about it.

Throughout the Middle Ages, men and women took to the road for one reason above all: to save their immortal souls. Hellfire was a constant



terror, and the best way to avoid it was by a pilgrimage to some distant shrine: Canterbury or Rome, Santiago de Compostela or even Jerusalem.

With the arrival of the Renaissance, they traveled either by virtue of the new art of diplomacy or for their education, in an effort to acquire a little of the enviable polish of the French and Italian courts. This developed into the glorious age of the Grand Tour, when the young English milords—accompanied usually by their tutors—were to be seen all over western Europe, often followed by whole trains of carriages creaking under the weight of Roman statuary and vast seicento paintings, with a few Canalettos for good measure and

a flattering portrait, scarcely dry, by Pompeo Batoni.

Then came the French Revolution, and the Napoleonic Wars in its wake. For a quarter of a century European travel was extremely difficult, and when peace returned after Waterloo the old order had changed. A regular Dover-Calais steamer service was inaugurated in 1821; hotels along the main routes in France and Italy, in Switzerland and Germany sprang up like mushrooms. More exciting still,

Europe had discovered the Levant. In 1810 Lady Hester Stanhope, niece of Prime Minister William Pitt, had set off for Syria; in 1812 Johann Ludwig Burckhardt had discovered Petra; and in the next generation, artists like David Roberts and Edward Lear were everywhere, awakening the spirits of adventure and romance. The new age of travel writing had begun.

From the outset, this writing was divided into two separate streams. On the one hand there were the trav-

BELOW: *The City of Granada*, hand-colored aquatint, original drawing by Sir John Carr. From *Descriptive Travels in the Southern and Eastern Parts of Spain and the Balearic Isles, in the Year 1809*, by Sir John Carr, published 1811. Full calfskin and gilt; 10½" x 8½". Referred to as "Europe's wandering star" in Byron's *Childe Harold's Pilgrimage*, Carr traversed the Continent recording his journeys in drawings and prose. His final work, on Spain and the Balearic Islands, was his sixth on Europe published between 1803 and 1811. J & J House Booksellers, San Diego, California.



*The City of Granada*



elers who wrote; on the other, the writers who traveled. The former were the serious explorers, the scientists whose object above all was to extend the frontiers of knowledge. The latter were the innocents abroad, who made no pretense of specialized knowledge and traveled, frankly, for fun. But they too had their aristocracy—Robert Louis Stevenson, Alexander William Kinglake and Mark Twain for a start—and although the books they wrote on their return tended to be more subjective than those of their more august colleagues, they were not the less admirable for that. Indeed, they proved just how valuable first impressions could be.

Of all nineteenth-century travelers,

ROBERT OPFER



ABOVE: *Near Whampoa, China*, hand-colored aquatint, original drawing by Thomas and William Daniell. From *A Picturesque Voyage to India; by the Way of China*, by Thomas and William Daniell, published 1810. Three-quarter morocco and gilt; 10 $\frac{1}{2}$ " x 13 $\frac{1}{16}$ ". Praised for their faithful renderings of Oriental scenes, Thomas Daniell and his nephew began a voyage to India in April 1785 on the *Atlas Indiaman* bound for China, returning some nine years later. Bauman Rare Books, Philadelphia.

## DESCRIPTIVE TRAVELS

IN

THE SOUTHERN AND EASTERN PARTS

OF

# SPAIN

AND THE

## . BALEARIC ISLES,

IN THE YEAR 1809.

BY

SIR JOHN CARR, K. C.

LONDON:

PRINTED FOR SHERWOOD, NEELY, AND JONES, PATERNOSTER-  
ROW, FAULDER AND RODWELL, BOND-STREET, AND  
J. M. RICHARDSON, CORNHILL.

By J. Gilet, Charles-Soriet, Hatten-Garden.

1811

my own personal favorite is Alexander Kinglake, whose account of his 1834–35 journey to the Levant, *Eothen*, is one of the most wholly enjoyable travel books ever written. He tells, for example, of a dreadful moment when, riding across the Sinai desert to Cairo, he suddenly spots an obvious compatriot bearing down on him from the opposite direction. Contorted with shyness (they have not, after all, been introduced) he is relieved to note that the other is no keener than he is to enter into conversation, and the two content themselves with touching their caps as they pass. But then, seeing to their horror that their respective camel-drivers are stopping to talk, they realize that a meeting can no longer be avoided. The other traveler makes the first move: "I dare say," he begins, "you wish to know how the Plague is going on at Cairo?" The ice is thus broken, and all is well.

Another innocent who could be





ABOVE: *The Church of Johannes at the Influx of the Lahn*, hand-colored aquatint, original drawing by Christian Georg Schütz. From *A Picturesque Tour along the Rhine, from Mentz to Cologne*, by Johann J. von Gerning, published 1820. Half morocco, cloth and gilt; 11 x 8½". On the north riverbank where the Lahn meets the Rhine stands the late-Romanesque church illustrated in von Gerning's work—one of the 19th century's great color-plate books. Heritage Book Shop, Los Angeles.

WAYNE ROME

trusted always to see the funny side was Edward Lear. He too traveled the length and breadth of Europe, to say nothing of the Middle East, painting incessantly and keeping a frequently hilarious diary of his adventures. From his *Journal of a Landscape Painter in Greece and Albania* comes the following gem: "While taking a parting cup of coffee with the postmaster I unluckily set my foot on a handsome pipe-bowl (pipe-bowls are always snares to nearsighted people moving over Turkish floors, as they are scattered in places quite remote from the smokers, who live at the farther end of the prodigiously long pipe-sticks)—crash; but nobody moved; only on apologizing through Giorgio, the polite Mahomedan said: 'The breaking of such a pipe-bowl would . . . under ordinary circumstances, be disagreeable; but in a friend every action has its charm!'"

Any connoisseur of Victorian travel writing will remember the indomitable Mary Kingsley, falling some fifteen feet into a concealed gamepit and being saved from impalement on a series of twelve-inch spikes by the voluminousness of her skirts; the Honorable Robert Curzon, lying seriously ill with brain fever in Erzurum and being instantaneously cured by a violent earthquake; Charles Waterton, most eccentric of naturalists, traveling through South America and leaving his feet sticking out of his hammock every night in order to attract vampire bats; Augustus Hare, falling among thieves outside Naples in the 1880s and impressing them so much by his knowledge of the Neapolitan aristocracy that they let him go; and countless others.

LEFT: *Ancient Tomb at the Confluence of the Boghlopore Nulla and the Ganges*, hand-colored aquatint, original drawing by Charles Ramus Forrest. From *A Picturesque Tour along the Rivers Ganges and Jumna, in India*, by Lieutenant-Colonel Forrest, published 1824. Three-quarter morocco and gilt; 13¼" x 10¾". Possibly compiled while he was assigned to His Majesty's Service in Bengal, Forrest's account of India's history and customs from antiquity to the 19th century contains 24 plates after drawings he made on site. The Book Chest, New York.

FELICIANO







this, from his *Palestine and Syria*: "It will, however, be impossible to avoid extortions or overcharges altogether, and it is better to reconcile oneself to this than to poison one's enjoyment by too much suspicion." He can be severe, too, when he feels like it: "The custom of scattering small coins for the sake of the amusement furnished by the consequent scramble is an insult to poverty that no right-minded traveller will offer."

How right he is, and how sensible.

Such advice is as sound today as it ever was. And yet we know in our hearts that the great days of travel are gone forever. Few of us nowadays can call ourselves travelers; we are nearly all tourists. The moment we all began to buy our air tickets with credit cards, secure in the knowledge that our reservations were confirmed and that it would be perfectly safe to drink the Coca-Cola, our world was diminished; something irreplaceable was lost. □

RIGHT AND ABOVE: *La Cascade Inférieure du Reichenbach*, hand-colored aquatint, original drawing by Mathias Gabriel Lory. From *Voyage Pittoresque de l'Oberland Bernois*, by Gabriel Ludwig Lory and Mathias Gabriel Lory, published 1822. Full morocco and gilt; 17 $\frac{1}{2}$ " x 11 $\frac{1}{10}$ ". Extolled by Goethe and often part of the Grand Tour, the Bernese Oberland also inspired Gabriel Lory and his son, Mathias. Here their work bears the coat of arms of Caroline Ferdinande Louise de Bourbon, duchess de Berry, for whom the book was bound. August Laube Buch- und Kunstantiquariat, Zurich.

He will also have his favorites among the guidebooks, and in particular the works of the greatest of all exponents of the genre, Dr. Karl Baedeker. Nobody gave wiser advice or was more splendidly down-to-earth. Here is an example from his *Switzerland* of 1899: "The traveller is cautioned against sleeping in chalets, unless absolutely necessary. Whatever poetry there may be theoretically in 'a fragrant bed of hay,' the cold night-air piercing abundant apertures, the ringing of the cow-bells, the grunting of the pigs, and the undiscarded garments, hardly conduce to refreshing slumber." Or take



PAUL SCHNEIDER

LA CASCADE INFÉRIEURE DU REICHENBACH.



# Casa de las Mil Flores

*Harold and Matilda Stream in Guatemala*

TEXT BY CHRISTOPHER BUCKLEY  
PHOTOGRAPHY BY DAN FORER

"DORMANT?" ASKS Matilda Stream in answer to a question about the two massive volcanoes that loom over her seventeenth-century finca in the town of Antigua, one mile high and nestled in the cool green mountains of Guatemala. "You can see them spit up a little flame every so often. When she had the house, my aunt had a telescope. She kept a good

eye on them. I guess you could say they're inactive." She adds, "But they're not *dead dead*."

Mrs. Harold Stream, of New Orleans (see *Architectural Digest*, May 1986), inherited the house from her aunt, Matilda Gray, in the early 1970s. Mrs. Gray had fallen in love with Guatemala in her youth, when she went there on a boat owned by

friends who ran the United Fruit Company. She bought an old house that stood on the foundations of one originally built for a conquistador, and spent several trips roaming Catholic Europe and Mexico, buying up altars, prie-dieus, refectory tables, Christ figures, Virgins and saints. According to her niece, Mrs. Gray herself was neither Catholic nor







As its Spanish name implies, the 17th-century finca owned by Matilda and Harold Stream in Guatemala is surrounded by a profusion of flowers. OPPOSITE: Spanish Colonial Baroque details are seen in the arched entrance to a small patio. LEFT: A mural by contemporary Guatemalan artist Antonio Tejeda overlooks the *pila*, a stone laundry tub still in use. BELOW: A view through wood columns encompasses the entrance garden and a stone fountain. Baroque elements are repeated in the window moldings and applied plasterwork. A terra-cotta fret balustrade borders the roof and its tiled cupola. Screens and shutters are of turned wood. Partially visible at upper left is a pottery dog's-head rainspout.









church-going, "but she loved Catholic architecture."

Matilda Stream laughs. "Also, a fashionable New York City antiques dealer got hold of her. Spanish was considered pretty unchic back in the forties and fifties, so he had a basement full of it. And there are excellent craftsmen in Guatemala. They'll take mahogany logs and bury them for two or three years, use hand tools, pegs instead of nails. You can see that a lot of this wouldn't really go in a New York apartment, but down here it works."

Mrs. Stream may have inherited a fully decorated finca, but several years later, on February 4, 1976, an earthquake registering 7.5 on the Richter scale struck Guatemala. It killed over twenty thousand people, including ten of the Streams' neighbors in Antigua. And the house that her aunt had so lovingly restored was, suddenly, a ruin. The tile-heavy roof had collapsed; the rains poured in.

It took six weeks before the authorities reopened the roads to Antigua. In the meantime, the Streams' caretaker moved all the fine pieces into his house, which for some reason had not collapsed. He moved himself and his family into a tent pitched in the middle of the courtyard. The man is a *dedicated* caretaker.

It took two-and-a-half years to put the rubble back together. The work was done so as to restore the finca to its former authenticity—with the exception of the roof tiles. Most of the deaths in Antigua had resulted from people being struck by the heavy terra-cotta tiles, layered three thick. Mrs. Stream used a synthetic tile for the restoration, less heavy and requiring only one layer. The tectonic plates



ABOVE: Spanish influence is particularly strong in the library, with its damask-covered sofa, carved chairs and beamed ceiling with hand-painted motif. Guatemalan tiles surround the fireplace, and above it is a 19th-century religious painting. On left wall, an ivory-inlaid secretary. BELOW: "The framed document is a 1948 letter from the national museum in Guatemala City thanking Matilda Gray for a gift of books that started the local library," says Mr. Stream.



OPPOSITE: The children's parlor is part of a separate but connecting three-bedroom house surrounding a patio. Religious sculpture of many periods fills a wall niche, and the cornucopia-ended sofa below it is American Empire style. The Spanish chandelier is of tin and colored glass; antique brazier is brass. On the low table are cattle-brand candlesticks and 16th-century conquistador's stirrups.







beneath Central America will shift again someday.

"We had a little quake the last time I was down there," she says. "I popped up in bed and the chandelier was swinging." Matilda Stream manifests cool. "Of course it was nothing like the really big shake."

The house is called Casa de las Mil Flores—the House of a Thousand Flowers. It could as well be called the House of a Thousand Colors, not all of them belonging to the sunflowers, gladiolus, violets, begonias, bougainvillea and orchids that seem to be on the point of overwhelming the old Spanish masonry. Everywhere you turn you find glorious old tiles depicting Columbus's journey or the adventures of Don Quixote. The

Moors brought tilework to Spain and the conquistadores brought it to the New World. In the courtyard, a mosaic of pebbles and oxbones wards off evil spirits. The master bathtub, a replica of one belonging to a famous nun of colonial times, is done in the geometric style. The dining room's dark terra-cotta rectangular floor tiles are interspersed with brightly painted small, square ones, after the typical Guatemalan manner.

Spanish Colonial tends toward the dark, the angular and the severe. The grim conquerors of the New World placed greater stock in durability than in comfort. And in safety. Windows are barred with heavy iron grillwork; thick shutters keep out rains and the sweltering midday heat.

LEFT: Made locally from a single mahogany log, the dining table was copied from one in a Spanish monastery. A pair of church lanterns hang from the ceiling, whose panels are stenciled flowers that echo the glazed floor tiles. Windows throughout are fitted with hand-carved linen-fold shutters and velvet swags.

BELOW: Sheltered by an arcade is the lower area of the *mirasol*, or raised patio, which serves as an open-air living room. Furniture is hand-crafted of local mahogany and hemp.





But the severity is relieved by the eggshell white of the *calcimina*, the whitewash splashed over the walls every other year; by the polished brass braziers, gleaming silver book covers, Moroccan rugs, old church censers hanging from the ceiling; by the old chest in the corner inlaid with ivory; and by flashes of the color that brought the Spaniards to the New World in the first place—gold. Saints are framed in gilt, pillows are embroidered with gold thread.

The ceiling in the sala, or main living room, is an exact, hand-painted copy of the ceiling of the library at the University of Salamanca in Spain, one of the oldest universities in the world. The most striking piece in the sala is an old *vargueño*, a heavy—of course—traveling secretary whose elaborately painted drawers depict the travails of a medieval hidalgo.

There is a chapel like the ones where the old Spaniards used to pray for the remission of sins accumulated during the course of ravaging the countryside. The altar was assembled from various altarpieces Mrs. Gray accumulated during her European shopping tours. Though ornate, it is by Baroque standards almost subdued. A silver lantern hangs from a small cupola inlaid with colored glass. The chapel was consecrated years ago by Francis Cardinal Spellman of New York. The guest room adjoining the chapel where he stayed is still called the Cardinal's Room.

But for all the classical dignity of the interior, it is the outside, with its tropical American poesy, that lingers in the mind: the orange tree in the center courtyard, the splashing of tiled fountains, the *peeheehee* sound of the local ducks. The exquisitely plumed scarlet macaw occasionally bestirs itself to emit a screech, regarding the humans who also frequent the place with landlordly disdain. "Meaner than hell," says Matilda Stream. The sunsets turn the walls of the old finca electric lavender. It is even possible, here, to forget that the earth is capable of such fury and upheaval. □

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dignity of the interior, it is the outside,  
with its tropical American poesy,  
that lingers in the mind.



LEFT: In the master bath, the 17th-century-style tub was inspired by one built for the Convento de la Concepción. The lavish wall relief bears the monogram of Matilda Gray.

OPPOSITE: The original carriage entrance has a convoluted Baroque arch, a design repeated in the plaster detailing of the window frames and archways across the patio. Cupola forms a vent for the Guatemalan-style kitchen.

BELOW: On a Spanish-style bracket table is an unusual antique silver vanity mirror with candle arms. The intricately carved 19th-century headboards still bear traces of gilt. Blanket cover of handwoven Guatemalan fabric.









# Antiques: Birdcages

*Imaginative Expressions  
of Avian Architecture*

TEXT BY JAMES R. MELLOW







OPPOSITE: *Birdcage*, France, circa 1870. Ebony, ivory and painted glass; 78 $\frac{1}{2}$ " x 39 $\frac{1}{2}$ ". For centuries a source of pleasure, birds have been housed in diverse enclosures, some imitating the prevailing architectural style. Here, a towerlike structure reflecting Renaissance Revival influences is ornamented with *faux* lapis lazuli and jasper. Didier Rabes, Paris.

ABOVE: *Birdcage*, Bavaria, circa 1880. Fruitwood, mahogany and glass; 48" x 36". Architectonic and elaborate, a mirror-backed birdcage made expressly for King Ludwig II of Bavaria's bedroom in the castle of Neuschwanstein displays late-Gothic Teutonic carving almost identical to that of the monarch's four-poster bed and the room's boisserie. Ariodante, Paris.



IN ALL CULTURES, it seems, caged birds—nightingales, goldfinches, even the rare purple gallinule—were kept for song, for pleasure and for show. In Egypt and Babylonia, monarchs such as Queen Hatshepsut and King Nebuchadnezzar traded with neighboring potentates for exotic

birds and animals, sent out costly expeditions to foreign lands for rarities, and housed their treasures in the equivalent of royal zoos.

For the ancient Greeks, sparrows, magpies and starlings bought in the markets were particular favorites as pets. In senatorial Rome, talking

parrots were much in demand. The emperor Augustus, fresh from his triumphant Egyptian campaign, bought a raven that had been taught to say "Ave, Caesar Victor Imperator!" The residents of Pompeii, where there was at least one commercial aviary, kept orioles, turtledoves and smaller birds in wicker cages, besides having them painted on the still-preserved walls of their secluded gardens. The wealthy bird fancier Marcus Terentius Varro had an elegant colonnaded aviary constructed for his choice specimens in one of the landscaped parks and game preserves that were known as "paradises." The same preference was shown by Sir Francis Bacon, whose ideal garden would have no aviary unless it was large enough for trees, "that the birds may have more scope. . . ."

Birds have always been symbols of flight and freedom. In early Christian art, they were metaphors for the "winged soul." By the Renaissance, the symbolism had gradually become more diversified: The goldfinch, because it ate thistles and thorns, became a symbol of Christ's Passion, and the owl, because it hid from the light, became the emblem of the Prince of Darkness.

But cages, large or small, remained cages, symbols of imprisonment, of freedom denied—no matter how elegantly contrived, whether shaped like beehives or airy palaces or lofty cathedrals in which the birds, in a nice conceit, were kept as choristers. In most cultures, cages were metaphors for the human condition.

In Hieronymus Bosch's *The Prodigal Son*, for example, a young man quits his household and a family that is totally indifferent to his departure. A caged bird (is it a magpie?) hangs from the eaves of the ramshackle house. The young man seems to be

BELOW: Birdcage, China, early 1800s. Bamboo and metal; 48" x 29½". A tiered birdcage—made for export, probably to England—differs from the small, usually square or circular cages commonly used in China. The English taste for bamboo and reed furnishings, made fashionable by Brighton Pavilion's chinoiserie décor, continued long after the pavilion's heyday. Sotheby's, New York.



OPPOSITE: Birdcage, England, circa 1820. Painted tole; 22" high, 12" diameter. Produced in a newly industrialized society, machine-stamped grillwork composed of Gothic and classical motifs forms an elegant hanging bird-enclosure topped with a stylized coronet. Mallet & Son (Antiques) Ltd., London.







escaping to a life of promise and worldly satisfaction. But we all know—and the caged bird reminds us—that his freedom will come to no good end. No matter how much we might struggle, we are trapped in relationships, circumstances, the times in which we live.

Still, the caged bird, on occasion, served some practical rather than ornamental or metaphorical function. In the eighteenth century, in the service of science, the New World's native-born naturalist John Bartram was a busy supplier, shipping birds, snakes and seeds, hummingbirds' nests with eggs and ten-guinea boxes of plants to Old World collectors. Lord Petre, one of his first English patrons, wanted a live redbird: Couldn't Bartram's children catch him one? (Bartram's patrons and correspondents made a very distinguished list: Queen Louisa of Sweden, Frederick the Great and King George III—who

was terminally delinquent in paying his bills.)

In the nineteenth century, miners made a practice of taking caged canaries with them down into the darkened mine shafts. If the birds stopped chirping and died, it was an early warning signal of escaping poisonous gases. In World War I, British army lorries were made into mobile birdcages housing the carrier pigeons used for sending messages back to headquarters.

Bird fanciers, no less than birds, are exotic species in themselves. In his studio at Vence, Henri Matisse kept cages of serene white doves. The artist, dressed as an Oriental pasha, would sketch one of them, bird in hand, with tender care, while the others flew free. (Their soothing music perhaps was inspiring. On a visit to the artist's Paris apartment, Picasso once caught the older man hiding behind a wallhanging, calling

"Coo! Coo!" to his alluring secretary.)

Picasso, naturally, was an enemy of imprisonment. In a 1937 painting, *Oiseaux dans une Cage*, he pictures one of the birds as a mass of outraged feathers, squawking in a crude wire cage. At La Californie, his Cannes villa, a flock of pigeons ranged freely on the terraces, venturing into his third-floor studio while he worked or greeting him in the mornings in his bedroom. In their freedom, the birds seemed to multiply in his art—in drawings, paintings, posters, or as sculptures miraculously shaped out of clay vases made for him locally.

In Peking, as the photographer Henri Cartier-Bresson discovered, pet birds in rustic bamboo cages were the twittering companions of old men who regularly took them for sociable afternoons at the local teahouses. Dorothy Parker, who lived with a minor menagerie of untrained animals in her New York apartment, kept a pet canary. With naughty wit she named it after the biblical Onan, because it spilled its seed on the ground.

For centuries the caged bird has been a symbol of the spirit incarcerated in the flesh, and the empty cage, door ajar, a symbol of escape. In the sentimental Victorian era, the cage might have been a gilded one, but it was a subject for pathetic songs about a life trapped in luxury, without cares and without freedom.

Surprisingly, the thoroughly modern poet Marianne Moore took the opposite point of view. In her poem "What Are Years?" imprisonment is the very life-condition of the bird's irrepressible song:

*Though he is captive,  
his mighty singing  
says, satisfaction is a lowly  
thing, how pure a thing is joy.*

And who is to say that she is not right after all? □

BELOW: *Birdcages*, France, circa 1890. Painted porcelain; 18" high, 12½" diameter. The 18th-century fascination with porcelain and floral ornamentation was revived during the late 19th century and exhibited in a variety of decorative and functional objects. Newel Art Galleries, New York.



OPPOSITE: *Birdcage*, England or United States, circa 1850. Painted wood, wire and stained glass; 46½" x 17¼". Complete with steeple clock and arched stained-glass windows, a birdcage fashioned after an English church reflects the enduring influence of ecclesiastical architecture. Betty Jane Bart, New York.

FELICIANO









## ARCHITECTURAL DIGEST VISITS: James Baldwin

TEXT BY JAMES BALDWIN  
PHOTOGRAPHY BY DANIEL H. MINASSIAN

A HOUSE IS NOT a home: we have all heard the proverb. Yet, if the house is not a home (*home!*) it can become only, I suppose, a space to be manipulated—manipulation demanding rather more skill than grace.

I have lived in many places, have been precipitated here and there. The beginning of my life rather recalls a shipwreck, and the shipwrecked can find it difficult to trust daylight or dry land. I have lived in places I liked well enough: a loft and an apartment on New York's Lower East Side, for example, when I was very young,

and a big West Side apartment in New York when I was not so young; and, in between, my various dwelling places in and around Paris.

My life in Paris, for example, begins in the Hôtel de Verneuil, where, had it not been for the Corsican family that owned it, my life might very well have ended. I fell very ill there during my first winter in Paris—1948/49—and the Corsican matriarch, who was the head of the family, climbed five flights of stairs, twice a day, bringing me old Corsican remedies to make me well. To this day,

I will never know what made her suppose that I would ever be able to pay the rent or why she didn't simply call the American Embassy and have me shipped home. (Perhaps the old lady sensed that to have done that to me then would have been tantamount to murder.)

Well. A series of hotels, a flat in Clamart some ten years later, a house in London in the sixties, a couple of apartments and a summer house on the Bosphorus in Istanbul, and a house I rented in Corsica in 1956, the year I decided to return to America. But I





"I first arrived in France in 1948, a little battered by New York because of my anger, my youth and my pride," recalls James Baldwin, whose debut novel *Go Tell It on the Mountain* began his exploration of social inequality and civil liberties. He is currently working on a new novel, *Any Body*. OPPOSITE: For the past sixteen years the author has lived in an old stone farmhouse near Saint-Paul-de-Vence. ABOVE: A bamboo-shaded table, where Baldwin and his guests eat lunch, is surrounded by the vegetation that he has let grow untamed. In the background is a view of the village.

never expected to "stay" in these places. I never expected to *stay* anywhere. I was a kind of transatlantic commuter, carrying my typewriter everywhere, from Alabama to Sierra Leone to Finland.

I had bought a building in New York. I did not live in this building for very long, but the manuscripts piling up in the basement of the house made the reality of my accelerating age something to be confronted. Martin Luther King, Jr., was assassinated on April 4, 1968, while I was living in California. That devastated

my universe and was ultimately to lead me to this house.

I wandered around after Martin's death—directed a play in Istanbul, for example, visited London, visited Italy. For some reason, I don't know why, I seem to have avoided France. I collapsed physically several times and when I came back to Paris I collapsed again. Friends then shipped me, almost literally, out of the American Hospital to Saint-Paul-de-Vence.

It was grief I had been avoiding, which was why I had collapsed. A friend of mine came down from Paris

to look after me, and was so outraged at my hotel bills that he packed my bags and moved me here, to what was then a rooming house. Part of my family came to see me. Eventually, I looked around me and realized that I had rented virtually every room in the house. Then I thought, Why not stay here?

I was forty-six years old then, which means that I have been here for sixteen years. It is far from certain that I will live another sixteen years, and so I consider that the house found me just in time.





ABOVE: Roses surround and climb over one of the oldest parts of the house, the back entrance with a shuttered door that leads into the kitchen. BELOW: "An island of silence and peace" is how Baldwin describes the terrace directly in front of his office where he can take breaks from writing.

It's a fine stone house, about twelve rooms, overlooking the valley and at the foot of the village. My studio is on the first floor, next to a terrace; it was once the studio of Georges Braque. Visitors need not find themselves on top of each other, and there are several acres of land.

It is, also, a very *old* house, which

means that there is always something in need of repair or renewal or burial. But this exasperating rigor is good for the soul, for it means that one can never suppose one's work is done. And perhaps I have reached the age at which silence becomes a tremendous gift, and the vineyard in which one labors a rigorous joy. □

The beginning of my life rather recalls a shipwreck, and the shipwrecked can find it difficult to trust daylight or dry land.







The corkboard in his office, where Baldwin often works till dawn, documents his personal and professional life. Photographs of friends and family include one in center of Baldwin with his brother David. Two book jackets are of his most recently published works: *The Price of the Ticket*, a collection of nonfiction from 1948 to 1985; and *The Evidence of Things Not Seen*, an essay on the Atlanta child murders. Plaster mask is of Pascal.



The living room on the second floor is furnished with rustic Provençal pieces, in keeping with his preference for an unadorned environment.



Photographs of James Baldwin, arranged along the living room mantel, and paintings on the wall above a daybed were done by his friends.





## Gardens: Villa Melzi

*Count Gallarati Scotti's Flowering Hills on Lake Como*

TEXT BY NICHOLAS SHRADY  
PHOTOGRAPHY BY GIANCARLO GARDIN

TO WALK THROUGH the gardens of Villa Melzi, in Bellagio on Italy's Lake Como, is to observe two wholly different spectacles.

The first, in keeping with the Neo-classical villa designed by Giocondo Albertolli and built between 1808 and 1810, is the original garden, one that exudes an air of pure rationality and restraint. Terraces, symmetrical and harmonious, descend from the villa to the water's edge. Golden proportions mark every step and balustrade, the arrangement of each flower bed and the position of every piece of sculpture. Along the lake stretches a true promenade bordered by plane trees; it follows not the irregular contours of the shore but the orderly imaginations of Villoresi and

Canonica, the garden's designers, who sought to tame rather than succumb to the natural landscape.

But in following the promenade to its finish, the visitor encounters a domain that is no longer so formal. Here, in the interior of the property, lies a garden executed nearly a century after the original, at a time when the pursuit of the classical ideal had begun to lose favor and the eclectic sensibilities of romanticism were in vogue. Instead of meticulous flower beds with unerring rows of violets, and cypresses rising with the perfection of columns, there are luxuriant plantings of azaleas and rhododendrons in a landscape intended to approach a prelapsarian wilderness. There are also imitative trappings

of the Orient: a Moorish pavilion, a gazebo and two stone sphinxes. The latter, plunder from Napoleon's Egyptian campaign, were given by the emperor to the villa's original owner, Francesco Melzi d'Eril, duke of Lodi.

The most extraordinary feature in this romantic quarter of the garden, and no doubt the most unexpected in the midst of Lombardy, is a Japanese pond, spanned by a footbridge and surrounded by litchi trees and Japanese cedars and maples.

It is due largely to a deft manipulation of the landscape that the garden's two distinct areas of design, so divergent in spirit, never seem to encroach upon each other. Indeed, their only common thread is the view of the landscape stretching beyond the

OPPOSITE: Villa Melzi, on a promontory above Lake Como, is embraced by both formal and wilderness gardens. Azaleas cover the hillside, left. ABOVE: Seen through the doorway of the Moorish pavilion, built in the 19th century, G. B. Comolli's *Dante and Beatrice* invites the eye to terraced gardens, pools and woodlands. Busts of the owner's great-grandparents, by Aldo Fedi, flank the entrance.









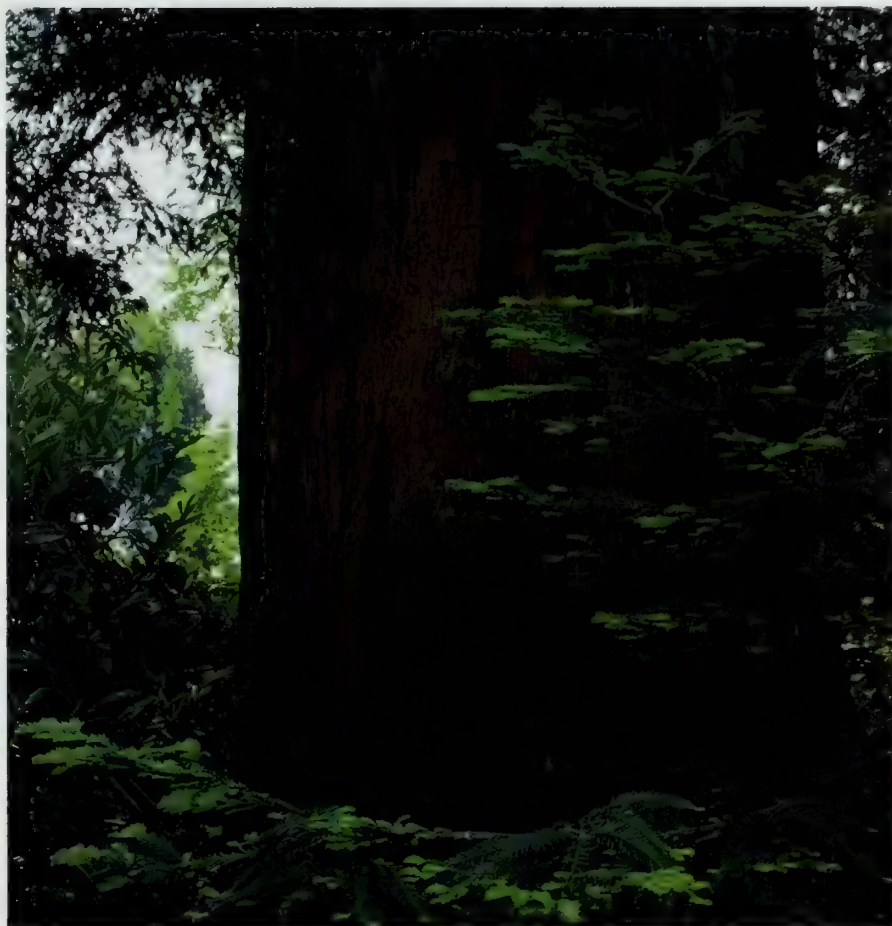
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property. The sight of Alpine peaks and the expansive cerulean surface of Lake Como reminds the observer that the garden is an enclave.

When Count Gallarati Scotti inherited Villa Melzi some twenty years ago, both gardens and villa were in need of attention. "Although I had spent every September at the villa while growing up, I never took a serious interest in the garden," the count recalls. "But once the property became my personal responsibility, I was struck with a consuming passion for its preservation."

In order to carry out faithful restorations, Gallarati Scotti referred to early documents and watercolors from the family archives. He noticed that the garden had been modified subtly in the years since its conception. Some of the alterations detracted from the purity of the original scheme. "I had to do a bit of sorting out," he explains. "During the late nineteenth century, for example, statues of Apollo and Meleager by Guglielmo della Porta, a follower of Michelangelo, were placed on the terrace in front of the villa. The figures are exquisite, but they were atop tall pedestals that were entirely out of



ABOVE: A sequoia is a majestic presence in the wilderness garden. Around it, myriad woodland plants thrive in the ideal environment of shade and filtered sunlight.



OPPOSITE: A thatched bamboo gazebo is the focal point of a distinctive circular garden overlooking the plane-tree promenade. The gazebo was an adjunct to a tennis court now replaced by seasonal floral designs. Azaleas cascade down the gently sloping hillside to the promenade below. ABOVE: On a grassy mound nearby, azaleas and rhododendrons cluster around the bases of ancient trees.





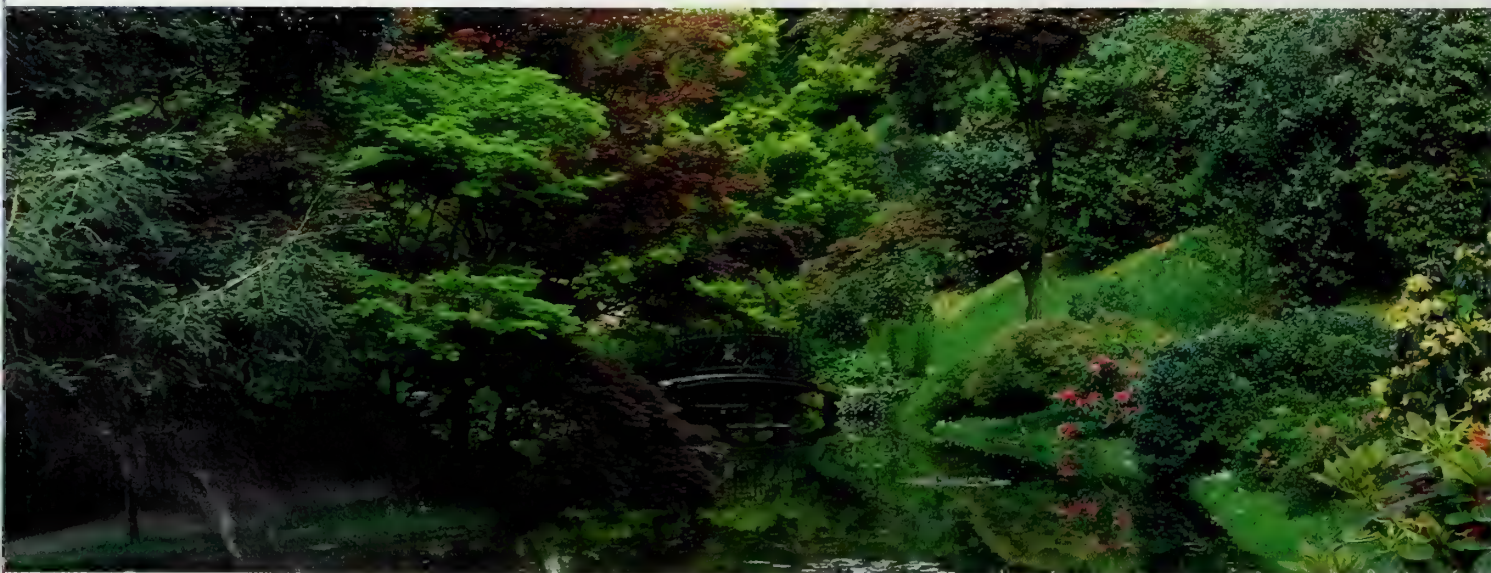
ABOVE: Silhouetted against the waters of Lake Como, plane trees delineate the promenade where Franz Liszt used to stroll. Massed azaleas blossom in the foreground.

proportion with the restrained scale of the Neoclassical garden. Apollo and Meleager remained, but the pedestals I discarded."

There was also a need to replace trees that had succumbed to disease or the severe winter climate. "It is not easy to preserve the plan of a garden, for by its very nature it is subject to change," observes Gallarati Scotti. "The best-conceived garden can deteriorate in a single generation."

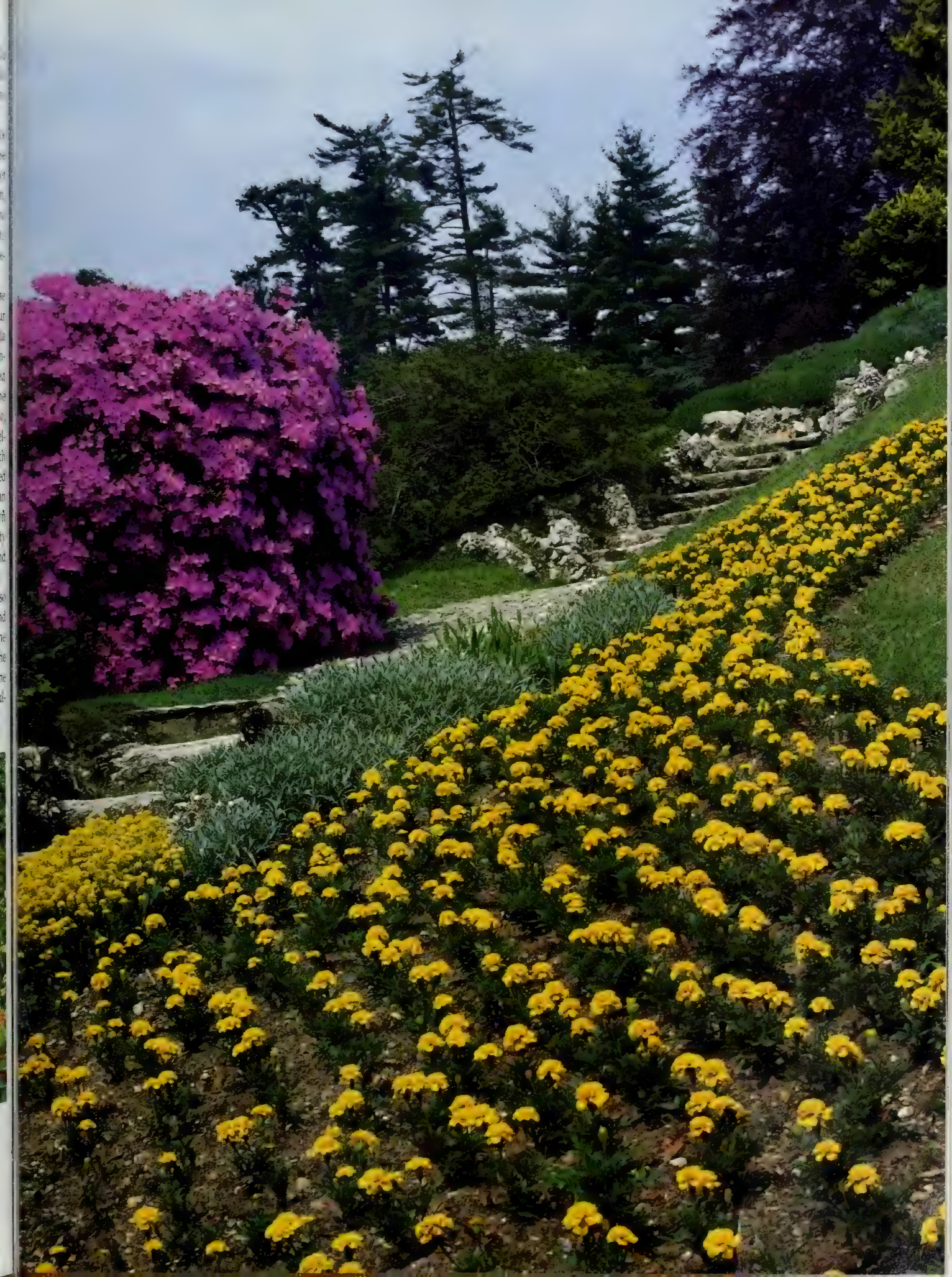
Yet upon landscape gardens time can also bestow a sense of grandeur and magnitude. The gardens at Villa Melzi are unique above all for a singular collection of trees gathered from nearly every corner of the globe: Montezuma pine from Mexico, Australian mimosa, Japanese camellia, California sequoia, Weymouth pine from the northeastern United States, cedar of Lebanon and Chilean palm. Many of the trees have grown to great heights and a monumentality of which Villoresi and Canonica and Francesco Melzi could only dream.

Nothing distinguishes a garden so much as its ability to inspire and edify, and at Villa Melzi, among the orderly schemes of Neoclassicism, the flourishes of the romantic and the vistas of Lake Como, the gardens fulfill their noble purpose. □



OPPOSITE: Rows of marigolds ripple across a hillside bulwarked by rocky outcroppings and rough stone steps. A giant azalea blooms at left. Topping the hill, conifers are part of a global collection of trees for which the gardens are famous. ABOVE: Rhododendron blossoms and russet maple foliage warm the cool greenery surrounding a Japanese lily pond that lies in a natural hollow.








# Romantic Modernism

*A New York Apartment to  
Refresh the Senses*







INTERIOR DESIGN BY BOB PATINO  
AND VICENTE WOLF  
TEXT BY JOHN TAYLOR  
PHOTOGRAPHY BY PETER VITALE

THREE CONDITIONS effectively define the compact but stylish apartment Bob Patino and Vicente Wolf recently designed in midtown Manhattan. First, the apartment is intended to be used by a succession of guests rather than to serve as a home for one person, with all the attendant idiosyncrasies individual ownership implies. "Different people will pass through the space," says Patino. "In those circumstances, you don't want to make so overwhelming a statement that someone will take exception to it."

Second, with a mere three rooms, the apartment is hardly palatial. "A smaller space requires a simple interpretation," says Patino.

Third, because it is in the upper reaches of a building near the United Nations, the apartment's most dramatic features are its views of the New York skyline and the East River—all of which are presented through floor-to-ceiling windows. "You're up in the sky and have a constantly changing canvas in front of you," says Wolf. "Lights change, weather fronts move in, the seasons change." The views, therefore, function as the apartment's primary artworks.

To satisfy the three conditions, the designers elected to unify the apartment's three rooms with a spare, virtually monochromatic style almost entirely devoid of visual distractions. All the rooms are painted in a yellowed-ivory lacquer, which Patino and Wolf mixed on the spot to find the hue best suited for the sunlight that floods the apartment. Simple chamois-colored fabrics are used throughout. And identical greenery, chairs

"We wanted something that wouldn't jar the nerves," says Bob Patino of a midtown Manhattan apartment he designed with Vicente Wolf. The vintage photo on the screen is Edward Steichen's *Maypole*, 1932. *Faux-marbre* floors add a "sort of romantic, sort of tongue-in-cheek" flavor. Fabric on sofas, club chairs and window seat is from Manuel Canovas.



and slender black lamps can be found in both living room and bedroom.

The technique of repetition acts to enhance the dimensions of the apartment. "If you saw a new color every time you opened a door, that would only chop up the space more," says Patino. Repetition also exists within each room, since the lacquer has reflective powers not unlike a veiled mirror, increasing the height of the ceilings and the depth of the walls.

While undeniably tranquil, such low-key design can risk slipping into bland anonymity. To avoid that pitfall, Patino and Wolf sought to focus and invigorate the apartment with an aesthetic they call "modern romantic," which, as the phrase suggests, integrates opposing motifs.

In the living room, for example, the modernist lines of the window frames and the tables are neutralized by the softly yielding sofa and slipcovered dining chairs. "By pitting one thing against another, you real-

The crisp lines of the dining table contrast with the fullness of slipcovered chairs, exemplifying the designers' aim to integrate opposing motifs. Tableware by Patino and Wolf.



ize each element more thoroughly, make it more itself," says Patino.

This interaction also provided the key to integrating the design with the views. In fact, the furnishings were built specifically to embrace them. The window seat in the living room gives the sensation of sitting flush against the sky. "Our feeling is that when there's a wonderful view, people never admire it from the center of the room," says Wolf. "They walk right up and virtually press themselves against the glass."

But Patino and Wolf are aware that such grand views can at times prove disconcerting, even dizzying. So while the sofa is positioned diagonally

A reflective lacquer was used in the study and throughout to create a feeling of openness. "It expands the space," says Wolf. "The eye absorbs and reabsorbs." Carpeting from Stark.







ABOVE: In the bedroom, translucent silk draperies soften the lines of a bronze four-poster frame. "All the furniture has generosity," says Patino. "Because of the glass all around, it's important to convey a feeling of being well grounded." BELOW: Designers Bob Patino (right) and Vicente Wolf.

to take advantage of "both walls of view," as Patino says, they took care to design the piece on such a large scale that its solidity would help dispel any subliminal unease.

The modest scale of the apartment made it even more important than usual for design elements to serve multiple functions. By painting the living room's rather ordinary parquet floors in a *faux-marbre* overlay, Patino and Wolf managed to inject into the apartment a small, insouciant stamp of personality. At the same time, because the *faux-marbre* is delineated in generous three-foot squares, it makes the room feel larger than it is.

The book-lined study has a raised seating platform that can be con-

verted into a double bed. Its views and fabrics echo the themes of the living room, but here Patino and Wolf chose to cover the floor with a taupe carpet that, Patino says, "doesn't interfere with the landscape."

A simply furnished chamber, the master bedroom has as its centerpiece a striking four-poster bed designed by Patino and Wolf. While its silk draperies suggest romance, the bed's tubular bronze frame gives it a sharp modern character and links it to the tables in the living room and the window frames throughout. Perhaps the most distinctive melding of contemporary and traditional motifs in the apartment, the bed also stands as a summation of its quietly bold style. □





# Castle in the Air

## *A Family Lodge Above Aspen*

ARCHITECTURE BY MICHAEL MAHAFFEY, AIA

INTERIOR DESIGN BY STEVE CHASE

TEXT BY GAIL GREENE

PHOTOGRAPHY BY MARY E. NICHOLS



ABOVE: Near the Roaring Fork River in Aspen, architect Michael Mahaffey and designer Steve Chase created a year-round retreat for their clients. The house, called Copper Top, has peaked copper roofs that echo the view.

OPPOSITE: An oil by Wilson Hurley, *Spring Light and Ancient Shadows, Cañon del Muerto*, 1985, presides over the study. BELOW: Oak doors lead from the entrance hall, accented by a Heriz rug, to the living room.

ASPEN IS A TINY INDENTATION between mountains. Wherever you stand the mountains are there, the last traces of snow still clinging even in summer. But anyone who has ever dreamed of tucking a getaway house into a hillside would have to concede that this house has a supernal view. The vista sweeps from Independence Pass across the ski trails of Aspen Mountain, the Highlands and Buttermilk to majestic Mount Sopris twenty miles to the west, and yet it is only minutes above the once silver-rich mining village with its tony boutiques and Victorian houses.

It would be hard to go wrong building on such a magnificent site. How tempting to dictate one grand sweep of glass and frame that view. But to do so would have meant sacrificing the intimacy within, and architect Michael Mahaffey resisted. By angling each room toward its own view, Mahaffey captured the sweep fully. The house is dramatic and intimate, with rooms both vast and cozy.

This is Mahaffey's fourth job for the clients, designer Steve Chase's third, and the first time they'd started from scratch rather than reworking an existing structure. But









with all three parties conspiring from the beginning, a complex project proceeded, says Chase, with unusual synchronicity.

The clients had been coming to Aspen for years—before Jane Fonda and Don Johnson and Bruce Willis and radicchio in every salad. But as the couple's children grew, the ease of a condominium in Snowmass, where they could open a door and watch the kids ski away, began to seem less important than being closer to town. The hunt for a house began. Once or twice they came close to buying; then they saw this site and nothing else would do. But it was two years before the owners agreed to sell.

"I want the prettiest house in Aspen," the wife told Mahaffey. She drew a rough floor plan on a napkin. Mahaffey, who'd been to the site, drew a quick sketch of a fireplace below a giant oval window. "This is what your

fireplace is going to look like," he told her. "And that was it," Mahaffey says. "I sculpted the house around it. The roof is copper and its peaks emulate the mountain range. The living room is the only room that faces straight on. Everything else is at a forty-five-degree angle. The master bedroom faces Aspen Mountain, and the study overlooks the Aspen Highlands."

"We wanted to create a beautiful house for the clients," says Chase, "and a separate house downstairs for guests, with its own kitchen, game room and spa. Except for the stairway you'd never guess it was there."

Approximately two hundred and fifty tons of local red rock, alive with yellow-green lichen, were trucked to the site. Then Mahaffey announced he wanted to see the rock tumbled into the ravine that lets light into the lower level: "I wanted it to look like a giant bowl of marbles spilling

An angled hardwood ceiling and stone walls characterize the expansive living room. The recessed oval window offers a view of the Aspen Highlands and Pyramid Mountain. On a low table is a 19th-century Japanese bronze samurai, and on the far wall, an untitled oil by Kenneth Riley.





through the wall right into the house." A struggle began.

The clients, who come from a part of Oklahoma that is flat and dry, treasure every little scrub and wildflower. "I would reforest the whole mountainside right down to the Roaring Fork River," the wife confides. "I wanted to plant trees in the ravine." But Michael Mahaffey was stubborn about his "marbles."

"I got my two trees," the wife recalls. And the rocks were tumbled in, one at a time by a huge boom truck, with Mahaffey rejecting one or another for its shape or color.

Although the house is dominated by rock, it is warm rock, the earth-red that gave Colorado its name, its blush echoed in polished granite and fabric the color of sun-dried clay. The lichen is alive and must be fed—the caretaker mists it with a beer-and-water mixture once a month.

*continued on page 157*

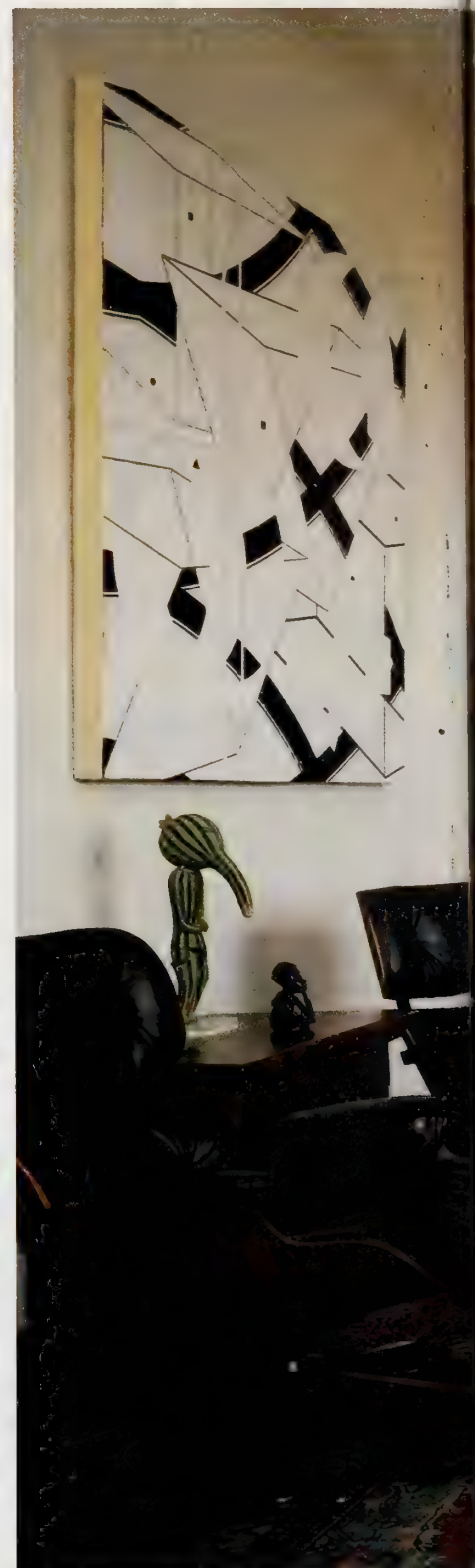


ABOVE: Chair and ottoman in the master bedroom are from J. Robert Scott; crewel fabric is from Lee Jofa. Floral carpet from Edward Fields.

BELOW: "The house clings to the slope, presenting a quiet side to the street, an exuberant side to the view," says architect Mahaffey. A picnic area near the master suite is paved with Colorado rose flagstone.







The Manhattan residence of an art dealer and his wife mixes modern works with a vast collection of pre-Columbian objects and other primitive art. ABOVE: In the living room a Louise Nevelson "wall" contrasts with (counterclockwise from top left) an A.D. 250-500 stone *hacha* from Veracruz, an Olmec ax, a green stone mask from Teotihuacán and a Tlingit frontlet from British Columbia.

## Pre-Columbian Priority

*Rare Treasures in a Manhattan Apartment*

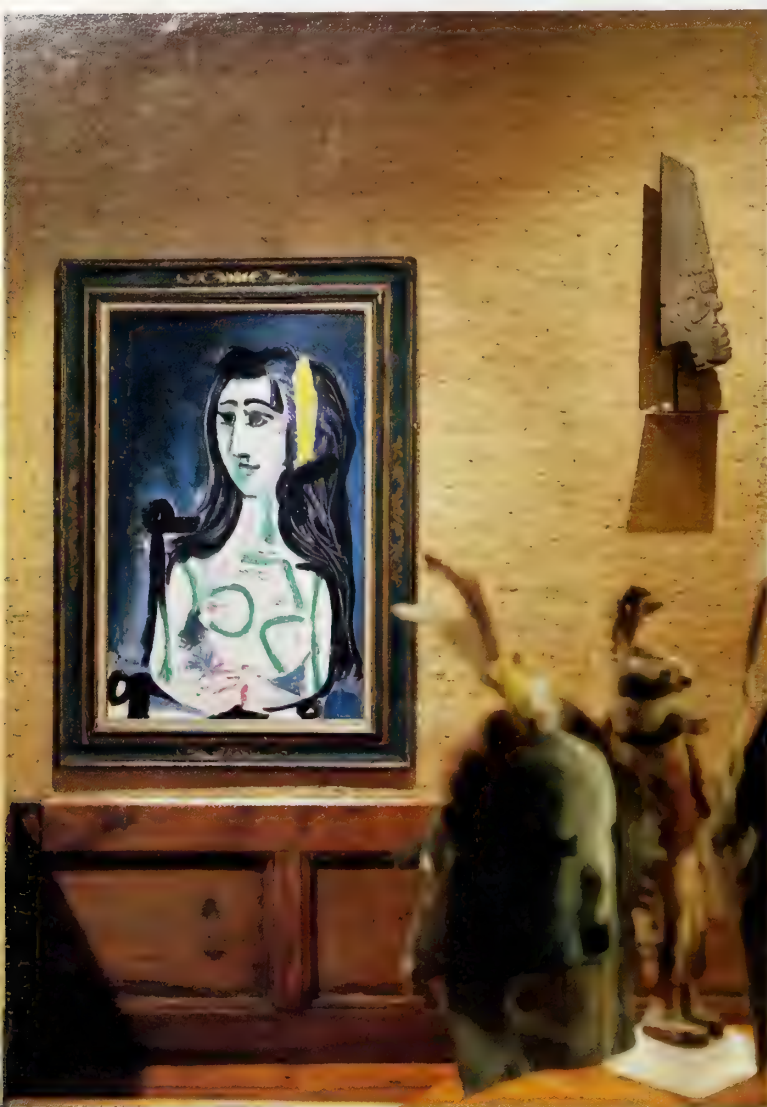
TEXT BY DAVID ROSENTHAL  
PHOTOGRAPHY BY PETER VITALE





In the living room are two paintings by Al Held, *Inversions XIV*, 1978, and an earlier white-on-black oil, 1969, both "smaller than those usually seen in museums." Above *Sails* by Lyonel Feininger, 1952-53, is a white jade Olmec mask the owner considers "the best in the world. It's incomparable." Other pieces include a 17th-century Japanese guardian figure with upraised arm, a Hopi squash kachina and, at right of mantel, a Mayan vase, A.D. 700-900. Ferahan Persian carpet.





Also in the living room is Picasso's *Woman Seated in an Armchair*, 1963, acquired in a trade with a client who got "extraordinarily early third-millennium bronzes from Afghanistan," says the art dealer, adding, "We both knew exactly what we wanted." A kachina doll is next to a Navajo ceremonial mask, foreground, one of his wife's favorite pieces.



Two ancient Peruvian mantles of blue and gold macaw plumes, circa A.D. 850, are from a group discovered about thirty years ago; the rest are in the Metropolitan Museum of Art. A low table holds mounted gold fragments from a cloth mummy mask; the eyes are 26th Dynasty Egyptian, an inlay of shell and obsidian, also mounted on acrylic.

"WHEN I SEE SOMETHING terrific that I really like, I have to have it," admits one of New York's top art dealers. "I know what my taste is, and if something is good, I know it's good. If you're a collector you have to be compulsive about it. And I am."

Wherever you turn in the Manhattan apartment he shares with his wife, the fruits of artistic possessiveness abound—strong shapes, colors and styles, a mix so engaging as to distract a visitor from the bay windows' bucolic vistas of the Central

Park reservoir, the Guggenheim and a violet dusk falling across the East Side. But just as the couple's pieces complement rather than compete with the stirring view, so too do they work ensemble. The dark complexity of a Nevelson sculpture seems bolder beside direct, piercing Northwest Coast Tlingit masks. A sensuous Schiele nude is an oasis of color beside the stark black and white of an Al Held canvas. A rare, intact set of twelve 1780s Windsor dining chairs appear all the more stark and pristine be-

neath Philip Pearlstein's supple oils.

"Good things work together," opines the art dealer, an informal, energetic man who springs about in old blue jeans and work shoes. "A bad piece will stand out, but quality always fits."

To first-time visitors, the catholic groupings are somewhat of a surprise, then a revelation. Wandering into the couple's spacious residence of more than a decade, a visitor has the sense of happening upon a fantasy museum where all the treasures





textiles to a miniature ceremonial Cherokee tepee. For a young man who dreamed of becoming a painter, and who purchased his first canvas in 1951 for \$250—paid off at \$25 per month—the obsession with ancient objects seems a bit unexpected.

"When I got out of college my father wanted me to go into his jewelry business," the dealer recalls. "And though I hated it, I did. But in 1956, when my wife and I were on our honeymoon in Mexico, I bought a few pieces. When I came home I took one of the pre-Columbian bowls I'd bought to my father's store and displayed a diamond necklace on it. A few days later a customer came in and asked, 'How much is the bowl?'"

The question was as surprising as it was inspiring, and soon he set out to learn as much as possible about what was then a rarefied collecting field. He visited the scant handful of galleries trading such art, made frequent trips to Central America, and began haunting museums and befriending curators with the finest collections. "It was extraordinary to

*continued on page 159*

LEFT: A Zuni painted deerskin hangs over the dining room fireplace. On the mantel are two pre-Columbian terra-cotta figures and, right, an egg-shaped Olmec bowl, 1500-1100 B.C., one of the owner's "most glorious pieces," he says.

RIGHT: A set of twelve signed Windsor chairs were made in the 1780s for the governor of Maryland. *Ulla*, a 1924 Lyonel Feininger watercolor, shares wall space with a Swiss painted chest. Aymara weaving is Bolivian.

are displayed, regardless of genre or period, in one overwhelming hall. "Except for the paintings, there's nothing here that I haven't first offered for sale," he says. "As a dealer, I think I owe that to my clients. But once it's home, it's here forever."

How anyone has resisted these pieces must represent a triumph of willpower. With his specialization in pre-Columbian works, the owner has amassed an extraordinary range of that art, from an enigmatic white jade Olmec mask to Peruvian feathered







A French sleigh bed, a carousel horse and a 17th-century wine-tasting table are among the furnishings in a bedroom. At the window, two Northwest Coast Kwakiutl frontlets and two Swiss boxes. The rug is English needlepoint; quilt is Amish. George Nakashima chair is a 50s design.





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Palladian Pavilion on Barbados  
continued from page 59

four plinths, found at the end of Sir Edward Cunard's garden at Glitter Bay nearby.

An outside staircase leads through a typical Palladian door with overhead fan and side windows to the only upstairs room, a huge double-cube drawing room. It is hung with two large brass chandeliers that were rescued from the foundry where they were discarded after the ancient Barbados synagogue had closed its doors. At one end of the room is a trompe-l'oeil screen that looks like a Bibiena stage set, featuring classical statues in a Baroque palace. Ronnie had bought it in Venice in the 1930s for the hall at Ditchley, but it has easily translated to Heron Bay—as easily as the dolphins in the pediment, or the sea-monster mirror in the morning room. The new owners have enhanced the room with handsome eighteenth-century furniture, statues and more comfortable sofas. They have also added splendid marble baths in the bedroom wings. Most of the furnishings in the bedrooms and the morning room were made by a Barbadian carpenter—a true artist who loved mahogany and the other local woods. He had only to look at a photograph of an eighteenth-century chair to reproduce it faithfully. He was skillful with painted furniture also, knowing instinctively how to copy colors.

The island itself had been one of the most prosperous possessions of the British in the eighteenth and nineteenth centuries, due to the cultivation of sugar. And as it lay near major trade routes to Brazil and the Orient, we were able to buy at auction many Chinese porcelains, lacquer boxes, carved ivories, mahogany-and-brass candlesticks with chased-glass hurricane shades, and marble-topped tables. One tabletop depicts the visit of a young English couple to Waterloo on the tenth anniversary of the battle.

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## PROFILES

Ethel Kennedy  
*continued from page 75*

its six-foot-high boxwood that leads to the swimming pool and poolhouse. "It's a great view, particularly in a snowstorm," she says quietly.

Ethel Kennedy has always been loath to talk about herself. Her friends know her as an energetic, generous woman, whose deep Catholic faith and self-deprecating sense of humor have helped her through many traumatic periods. There were, in fact, many similarities between her childhood and that of her late husband. As Arthur Schlesinger, Jr., wrote in his biography, "The Skakel family, like the Kennedy family, was athletic, boisterous, competitive and filled with the will to win." As one of seven children, Ethel Skakel was a natural athlete who rode, played tennis, swam and generally enjoyed her childhood in Greenwich, Connecticut. The early death of her parents, in a plane crash in 1955, was the first heavy blow in her life.

The late 1940s and early 1950s, however, were periods of intense excitement. Robert Kennedy graduated with a law degree from the University of Virginia. An intense, shy man who unlike his older brothers was an average athlete and student, Bobby needed the support that Ethel provided. Her warmth and open, uncomplicated love of life and her husband gave him the reassurance and security he needed for his emotional side to blossom and mature.

As he rose in public service—chief counsel for the Senate Permanent Subcommittee on Investigations—Ethel Kennedy would attend hearings daily, visiting Capitol Hill with their children in tow. It was a time, a friend once remarked, when their dogs still outnumbered their children. By the time John F. Kennedy was president and Bobby was attorney general, Hickory Hill was "the most spirited social center in Wash-

ington," wrote Arthur Schlesinger, Jr. "One night at a dinner, with thirty guests crowded into a small dining room, Ethel, who serenely said grace before every meal, finished with the codicil: 'And please, dear God, make Bobby buy me a bigger dining room table.' Soon there was a bigger table; in time a new wing, and the parties expanded accordingly."

"I remember the night the French ambassador's wife got her dress ruined," Ethel Kennedy recalls. Dinner was on the lawn, with the tables set on the sloping hillside. All would have been well had not one enthusiastic guest become so excited at something that she bounced her hands on the table. Mme Hervé Alphand, the elegant wife of the French ambassador, wearing a white Dior evening gown, "was absolutely drenched in a deluge of red wine."

That tale prompts another, also concerning a French citizen: a dinner

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Ethel Kennedy

for André Malraux, the late writer, philosopher and art historian. "Tables on the lawn again, and it was too late to do anything about it or move anything when the rain began. We just had to sit there, taking it, in the drenching rain." Columnist Rowland Evans remembers the occasion as being typical of the happy chaos that reigned at Hickory Hill. "Unexpected guests arrived and were made welcome, doors banged as waiters made their way up and down the slippery slope, children emerged, dogs joined the party. And Malraux, delighted with the whole scene, came up with one of the few English words he knew—'Hellzapoppin!'"

Ever since 1925, when Joe Kennedy rented a summer house on the beach at Hyannis Port, Massachusetts, the Kennedys have traditionally retreated there en masse each summer. What has long been dubbed the "Kennedy compound" is an enclave

of turn-of-the-century cottages separated by lawns. Sen. Edward Kennedy, who has played an indispensable role in Ethel Kennedy's life in the years since Robert's death, often stays at his mother's house and is a regular visitor at Ethel's. When Ethel's children were still young, she recalls that her brother-in-law would hardly be out of his car before eleven pairs of feet would swarm around him.

The children may have grown, but Hyannis Port remains the center of their summers. Last summer saw a break with tradition when, instead of organizing the annual clambake for Edward Kennedy, the event was held for Joe. And amid the general hustle and bustle Ethel Kennedy still finds time to organize tennis matches and go sailing. John Douglas describes a typical day at the shore. "Tennis in the morning, then sailing with Ethel as skipper—and that's exciting. Then maybe more tennis, generally house-

guests, supper at home, Eunice or Teddy and their children probably coming over. Pretty early to bed."

It has been many years since the presidential campaign of 1968 when the rooms at Hickory Hill and Hyannis Port were filled with the hot arguments of young speechwriters, who had to be quiet when the children came in to say goodnight to their father and it would be, in the words of George Stevens, Jr., "wall-to-wall pajamas."

It would probably not surprise Robert Kennedy to know that his wife and children are continuing the work he began and that a new generation is carrying on the Kennedy political legacy. Nor that the spirit of the two houses he loved lives on, just as he would have wished it. Every year there will be more small people coming down to say goodnight to their grandmother, and the pajamas will still be wall to wall. □

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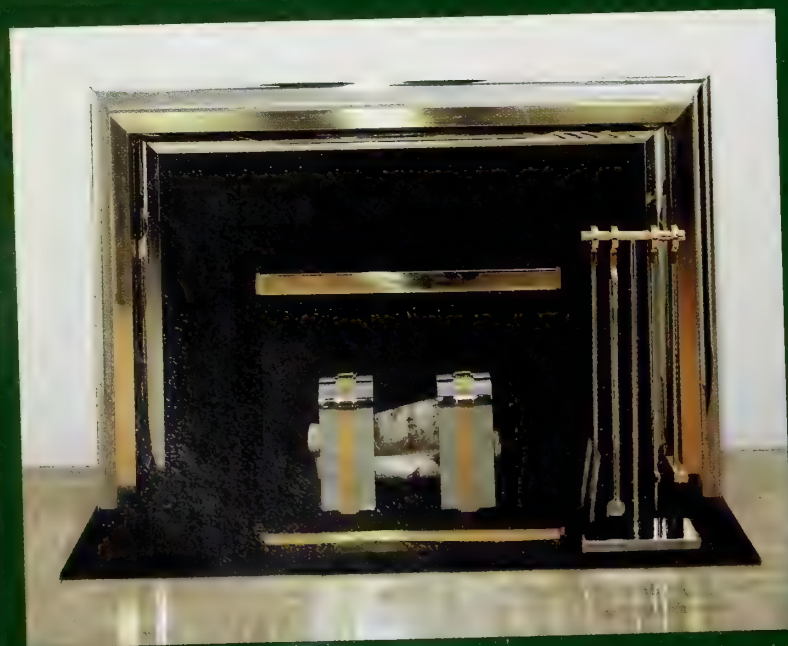
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Antoine Predock  
continued from page 97

floor, a traditional portal and low walls sweep the eastern and southern façades. Entries are framed in venerable and mystic Taos blue to ward off evil spirits who might venture onto the plateau. Beneath beamed ceilings the buff tone of raw plaster gives the walls a warmth the Spanish brought with them almost four centuries ago from Seville and Barcelona. Here, in ways large and small, the past turns out to be as compelling as the future. Rough-hewn beams are subtly notched and provide the ubiquitous structural linkages to the villages planted so long before by the conquistadores. At every turn are the small, protective spaces of the native culture. And overhead a sophisticated metal roof successfully masquerades as one of the typical tin roofs of northern New Mexico.

Like scenic passes through a majestic range, the thematic and structural axes of the Troy house become van-tages of view and style. Predock himself, as he admits almost shyly, has trouble even saying the word *style*. "You make it happen," he says, "a co-alescence of the energies of the site, the landscape, the client." However he accounts for it, he has accomplished what both he and the Troys wanted. The overall sophistication of the setting and framing of the design stand in practical, lithe contrast to the explosive north-south axis. Overt traditions of the Southwest are absorbed without self-consciousness in Predock's guiding innovation.

Like many artists in this singular region, Antoine Predock virtually resorts to the metaphysical when asked to explain the essence of his work. "Architecture is making something with spirit," he affirms. Yes. Like the horizons he emulates, however, that may only beg further questions.

In the wind, snow and sun, under the ineffable blue sky of New Mexico, Predock has not only created a house unique and eminently livable on the Taos tableland. His house intimates something too of the surrounding, enduring mystery of it all. □

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## CASTLE IN THE AIR

A Family Lodge Above Aspen  
*continued from page 139*

The living room, which soars twenty-one feet to its peak, is a forty-by-forty arena perfect for entertaining. In Aspen you can invite ninety for dinner and nearly double that may drift in. But cozy culs-de-sac, varying levels, Chase's use of color and fabrics, and the family's motley treasures collected over the years create an amazing sense of intimacy.

When the family is in residence the house runs like a small hotel. Sheets are ironed hotel-style. Beds are turned down at night. Each guest room has its own terrace, its own view, its own ceiling fan. Sound-

**Although the house is dominated by rock, it is warm rock, the earth-red that gave Colorado its name.**

proofing comes from yards of fabric swathing bed and walls. Much of it is inspired by the Southwest—a mix that pleases designer Chase as a backdrop for the family's varied art, primarily Western.

The master suite is set off in its own oasis of tranquillity with a small breakfast area and two dressing rooms. His bath has green marble counters thirty-eight inches high to accommodate his six-foot-six-inch frame. Hers is a sitting room in the sunniest part of the house, with its own spa outdoors. Often she works in the sitting room till midafternoon. "The desk chair in the library fits my husband, not me," she says.

Each spring and fall, the outdoor planting continues—scrub oak, blue spruce, slender aspens and wildflowers scattered everywhere. "It's a love affair," the wife says. "With Aspen, with the house, with the view. It begins the moment I step off the plane. The air is different, and the sky is so big. Aspen is a love affair." □

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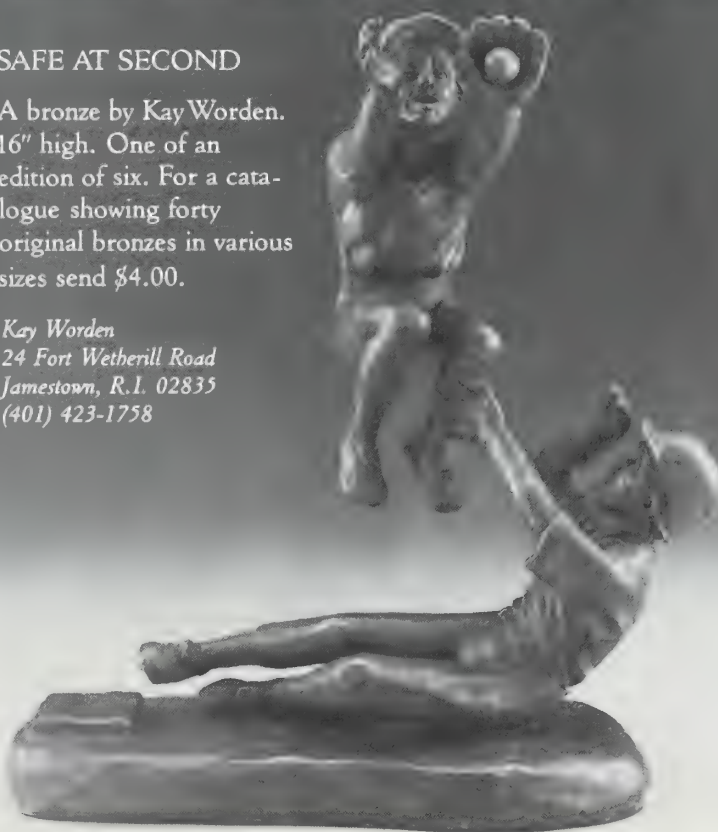
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## PRE-COLUMBIAN PRIORITY

Rare Treasures in a Manhattan Apartment  
*continued from page 143*

think you could own an object a thousand to fifteen hundred years old that had such wonderful strength," he says. Before long he had opened his own shop. And though he dealt exclusively in pre-Columbian pieces until a few years ago, he has since broadened his reach. "It started to become too easy," he laughs. "I had to start looking for trouble."

His search took him to the Middle East, where he began to absorb all he could about Hittite and Dynastic Egyptian art. He spoke with experts and examined all the literature, but mainly he used his eyes. "When you only read about pieces, you can easily find out, say, that the Hittites drilled holes a certain way and that's how you can date a piece," he explains. "But whether something is beautiful or not—no one can teach you that. You have to look, you have to touch."

"For me, it was all terrific," he says. "During a lifetime, everyone should try to learn something completely new, and that's just what I did."

With all the emphasis on pre-Christian art in his gallery, it at first seems odd to find him proudly displaying contemporary art at home. But given his youthful studies at Pratt and the Art Students League, and his long friendships with a number of the artists whose works grace the apartment, his reasons seem as much Solomonic as aesthetic.

"I don't have the personality to work with living artists," he says candidly. "Dealers always have to be careful that each artist gets the same size catalogue, the same number of color plates and so on. It creates difficult, awkward situations."

Put differently, it allows the couple the best of all possible worlds. To collect the pieces they love, while loving the peace they maintain. It's a blessing best typified by a centuries-old Japanese guardian figure prominently displayed in the living room.

"It was the first thing we ever bought together," says the wife. "It's supposed to bring good luck—and it certainly has." □

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## SETTINGS OF A LIFETIME

### Ellen and Philip Barry's Moveable Feast

By Ellen Barry

ONE EVENING IN 1923, when he was returning from a trip to France, my father, Lorenzo Semple, stopped by our house. I'd married the budding playwright Philip Barry the year before, and as a wedding present my parents had given us a cottage on their farm in Mount Kisco, New York. "You're a playwright and Ellen is an artist," he said to Phil that night. "You can live anywhere in the world you want." Then Father handed me a briefcase

BELOW LEFT: Ellen Barry—whose late husband, the playwright Philip Barry, wrote *The Philadelphia Story* and *Holiday*—in her Washington, D.C. home. During their marriage the Barrys lived in a number of houses—each, says Mrs. Barry, "at the right time for that particular place." The painting, *Cocktail*, is by their friend Gerald Murphy. BELOW: At the Villa Lorenzo in Cannes, the Barrys were part of a group of Americans living in France in the 1920s that included F. Scott Fitzgerald, Ernest Hemingway, Sara and Gerald Murphy. BOTTOM: Philip Barry at Villa Lorenzo.



containing the title deeds, plans and inventory of a villa in Cannes that a client of his—the duchess de Noailles—was offering for sale. "Daughter," he said, "if you and Phil would like this villa, kindly let me know before I leave for New York on the 8:22 train tomorrow morning."

We accepted both the villa and the advice. During our life together Phil and I owned houses in Mount Kisco, Cannes, Hobe Sound, East Hampton and New York, and we lived in many other beautiful ones that we rented. What pleases me most is that I'm sure I lived in all my houses at the right time for that particular place.

First was the house where I was born; it was a brownstone on West



continued on page 164



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## NETTLES OF A LIFETIME

Ellen and Philip Barry's Moveable Feast  
continued from page 160

Eleventh in New York, the setting for a happy Washington Square childhood in a city now nearly vanished. One early memory is of my father pulling me down Fifth Avenue on a sled in winter's first snowstorm. I wore a black velvet bonnet and coat and a Shetland lace veil. The veil caught the snowflakes and turned them into a delicious Popsicle. The dining room of that house was furnished with the same mahogany table, chairs and sideboards that I have in my house today.

In 1907 we moved to that eighty-acre farm in Mount Kisco, which my

parents named Ellistoun after the Semple family's original Scottish home near Edinburgh.

When it was given to Phil and me years later, the farm cottage had already been enlarged and done over charmingly by my mother with rose-patterned chintzes from London. The harness room of the old stable across the garden became Phil's study. He worked there at a refectory table that we had bought in Venice as an antique—but which, on its arrival in New York, fell on the dock, came apart, and was revealed as a typical tourist reproduction.

That cottage and the main house both figure in the stage directions of Phil's first Broadway play, *You and I*, produced in 1923. Brendan Gill has called them "the most romantic stage directions ever written." Looking back, I am ashamed that when the cottage became mine, I threw out my mother's lovely chintzes and made draperies out of felt, with a ball fringe. But I suppose all generations think they have to make a place their own.

A very short time after my father

handed me the briefcase with its wondrous contents, Phil and I were driving in a fiacre from the Cannes railroad station with our first child and his nanny. We soon caught sight of a charming house with a tiled roof, yellow-ocher walls and dark green shutters, standing in an oval walled garden over which two tall coconut palms stood sentinel. I said, "I hope that's it," and it was.

Unlike most Riviera villas then, which were of the wedding-cake variety, the Villa Marie-Tonita—which we renamed Villa Lorenzo, after my father—was built in the simple, solid Piedmontese style. Inside, the salon and library had been furnished in what the French call *le style anglais*, while the bedrooms above were in the French taste of the 1900s, with a toile de Jouy pattern of dark blue fleurs-de-lis on the wallpapers and draperies and alcove beds.

As an ignorant American bride, I ripped out the alcoves, substituted for the toile de Jouy the organdy and gingham that were fashionable at Mount Kisco, and sold to a second-



LEFT: Still Pond, the Barrys' Long Island house, was furnished with mementos from their other homes. BELOW LEFT: The poet Archibald MacLeish in 1940. He was among the Barrys' many distinguished visitors. BELOW: Ellen Barry in the 1930s on the balcony of another of her homes, a tropical retreat in Hobe Sound, Florida. The tower behind her housed Philip Barry's study.



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## SETTINGS OF A LIFETIME

Ellen and Philip Barry's Moveable Feast  
continued from page 164

hand dealer the well-made armoires and commodes of varnished pine with bamboo trim that would be considered collectors' items today.

We were very much influenced at that time by our two brilliant American friends and Riviera neighbors, the painter Gerald Murphy and his

wife, Sara—later to be the inspiration for Scott Fitzgerald's *Tender Is the Night*—who had just done over their Villa America at Cap d'Antibes with a very avant-garde sense of color and a mixture of traditional and modern materials. Their terrace, of black tile with garden furniture painted in sil-

ver radiator paint and great tubs of geraniums under the silvery linden tree, provided the setting for the play Phil was writing, *Hotel Universe*.

I would go shopping with Sara in Nice, where I found some heavy lace draperies for my salon windows. Our most successful acquisition was a beautiful Bessarabian carpet with a lotus-and-coral pattern—said to have been made for a Chinese prince who had a château at Nice—which was later to accompany us to every house we lived in and is still with me now.

Whenever Phil had finished a play, we would return to New York for an autumn production, and for rehearsal periods we often rented charming houses or apartments. My favorite of these was a delightful wooden house with a wrought-iron balcony, in the East Fifties, that had been remodeled and decorated by our friend Robert Edmond Jones, the great scenic designer. He had done it up with Victorian furniture painted bone-white, with golden-white wallpaper and beige satin draperies.

Another rented home—which we nicknamed "Uncle Tom's Cabinet"—was on East Fifty-second Street, next door to Cartier. It was a decorator's showpiece, painted dark blue with gold stars on the ceiling, with a mirrored wall and Empire furnishings. It was rather an inappropriate spot, as it turned out, to mourn the failure of Philip's beautiful play *John*, about John the Baptist, which only ran for eleven performances on Broadway.

In 1935 we bought a property at Hobe Sound, Florida, that had a number of buildings designed in a tropical style by the previous owners' son, an architect. An arched gateway with a gardener's cottage nearby led into a courtyard formed by the main house, which consisted of two truck garages with an apartment above, reached by an outdoor stairway, and a tower with a water tank for the surrounding orange groves. There was an oblong donkey stable (with a donkey still in it) and a large loft building



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Ellen and Philip Barry's Moveable Feast  
continued from page 166

where the architect had built a boat.

We transformed the gardener's cottage into a house for the children, and it later served as a guesthouse. The garages were remodeled as living room and guest room; the loft became a painting studio for me and rooms for the staff. The donkey was given to friends and his stable became our kitchen and dining room. The tower became Phil's study.

We furnished the house with some of the contents of our early cottage at Mount Kisco, and bought Mexican painted furniture and tin lanterns for the children's cottage. And of course every year the Bessarabian carpet traveled down to Florida with us. We rolled it up and squeezed it into a large army duffel bag that occupied the entire bath compartment

With the help of our friend George Stacey, the decorator, we furnished the interior in keeping with the Victorian flavor of the architecture. In the cool pink drawing room, tall windows were hung with the lace draperies from our Cannes villa. There was a dark red carpet, and white-and-rose chintz covered the Victorian mahogany furniture. Phil had his study on the top floor, from which he could step out onto the captain's walk. Our two boys spent their school and college holidays with us there, and we had countless house parties and endless croquet games on the lawn. We all loved that house.

In 1948, the year before Phil died, we bought an apartment on Park Avenue. I'd always imagined coming home to roost in the city of my birth,

## "Phil used to tease me that I believed the New York of snowy sleds on Fifth Avenue still existed."

of our drawing room on the train.

In the 1930s, too, we sometimes rented—or were lent—houses for the summer. One house, in Dark Harbor, Maine, was where Phil worked on *The Philadelphia Story*. One day Katharine Hepburn flew over from Saybrook, Connecticut, to read the recently completed first act.

In the early 1940s, we visited the Gerald Murphys at East Hampton and noticed, on the far side of Hook Pond, a square Victorian house for sale, with jigsaw-trimmed porches and a captain's walk. It was one of the earliest summer houses ever built at East Hampton. Its builder, a Scottish engineer, had chosen a wonderful site with views over the pond and the golf course and the dunes to the ocean, which were especially spectacular on moonlit nights. After all our years of traveling we decided to call the house Still Pond—from the command "Still pond: no more moving" in the game of blind man's bluff.

though Phil used to tease me that it was a sentimental fancy, that I believed the New York of snowy sleds on Fifth Avenue still existed. Perhaps he was right, for I only kept that apartment for two years. Still Pond was sold to Leonard Bernstein, but I owned the house at Hobe Sound until 1960, when it was bought by friends.

In 1961 I bought the house in Georgetown where I am happy to live now, with souvenirs of our travels and a few other treasures that Richard Hare helped me arrange. In my dining room, draperies from Still Pond and an Aubusson rug from the Villa Lorenzo go well with the mahogany pieces from my first home on West Eleventh Street, and in my drawing room Gerald Murphy's 1928 painting *Cocktail* looks down onto the faithful Bessarabian carpet. Places serve their purposes, and one shouldn't regret them when they're gone. How much better to look back with pleasure, and be thankful. □

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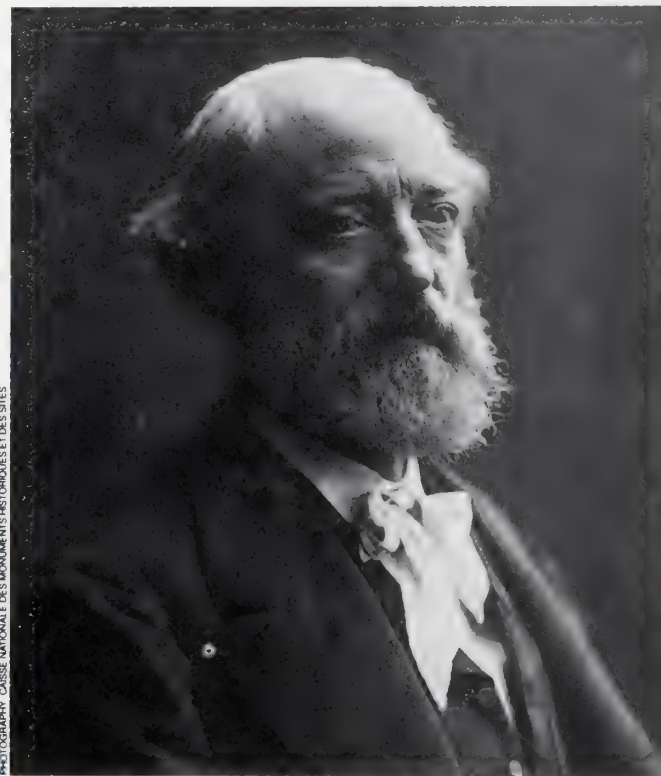
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# EUGENE VIOLLET-LE-DUC

## Restorer of France's Architectural Legacy

By Catherine Styles-McLeod



Guided by history and his own aesthetic interpretations, Eugène Viollet-le-Duc (above) restored many of France's medieval monuments. RIGHT: From 1845 to 1864 he oversaw the restoration of Notre Dame. A figure of St. Thomas, patron saint of architects, was modeled after Viollet-le-Duc.



ON THE ROOF of Notre Dame, high among the wheeling pigeons, stands a statue of the apostle Thomas. In his right hand he holds a builder's rule; the fingers of the left are pressed thoughtfully against his temple. His back is turned to the Seine and the gardens below. Instead, he looks toward the spire of the cathedral. The sculptor has endowed the figure with the features of Eugène Viollet-le-Duc—an apt touch, since St. Thomas is the patron saint of architects, and Viollet-le-Duc was the man largely responsible for restoring many of France's greatest monuments, including Notre Dame itself.

Controversy surrounds his work. Born in 1814 into a rich and liberal family, he was encouraged by a number of influential friends. His father was Conservateur des Résidences Royales; his uncle, Etienne Jean Delécluze—author, artist and pupil of the painter Jean-Louis David; a highly cultivated man of letters and a humanist—took a strong interest in the boy. When Eugène was four, Delécluze painted his portrait; today it hangs in the salon of Geneviève Viollet-le-Duc, great-granddaughter of the architect. In the likeness, the features are still unformed but the workmanlike stance is unmistakable.

Young Viollet-le-Duc stands squarely in front of a blackboard, grasping a piece of chalk.

"For him, always, work was amusement," his great-granddaughter comments. "He was very hard on himself. He studied everything that interested him—and he was interested in everything. In his life he was an artist, architect, writer, teacher, geologist, alpinist. He always had a sketchbook and a pencil with him."

His talent for art was precocious. At sixteen he worked briefly with two architect friends of his father, and frequented building sites where he acquired practical knowledge of a

*continued on page 174*



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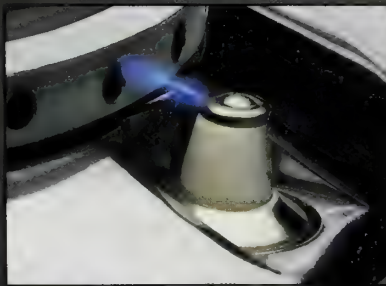
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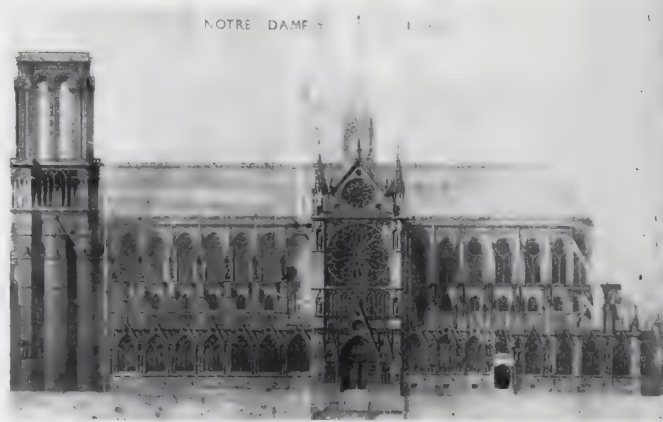
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ABOVE: Originally begun for Louis d'Orléans in the 1390s, Château de Pierrefonds was photographed during Viollet-le-Duc's reclamation work, 1858-70. ABOVE RIGHT: The architect's 1843 pen-and-watercolor rendering of the restored south façade of Notre Dame was done in collaboration with J. B. A. Lassus.



RIGHT: The city walls of Carcassonne represent the largest urban project Viollet-le-Duc undertook, 1852-79. The fortified town has double walls and towers. Interior walls date from the 5th century, and outer walls from Viollet-le-Duc's favorite period—the 13th century.



MARTIN PHOTO INC./GILLES PIERRES

variety of trades by mingling with the workmen. He rejected an opportunity to enter the Ecole des Beaux-Arts, describing it as "a machine for turning out architects." Instead, he traveled, observing buildings, visiting museums, writing lengthy letters to his father and later to his wife. In 1840 the Commission des Monuments Historiques awarded him the job of restoring the abbey church of Vézelay. Viollet-le-Duc's extraordinary architectural career was launched. He was twenty-six years old.

"If Eugène has said he will undertake it, never fear, he will succeed," Delécluze remarked to Prosper Mérimée, head of the commission, when the latter expressed doubts about the difficulty of this restoration.

"At that time," Geneviève Viollet-le-Duc recounts, "there were no architects around who really knew Gothic architecture, who understood the skeleton of these structures. He had already mastered it.

"And besides, quite frankly, no

one wanted to take on Vézelay. It really was dangerous. Scaffolding had to be maneuvered very carefully to hold the crumbling building."

The young man himself was moved to the depth of his being by the Gothic style (a term then used more widely than today to encompass all buildings from the Middle Ages). Above all, he loved the thirteenth century. He saw Gothic architecture as logical and scientific, but his response was emotional as well. A letter he wrote at twenty-one from Chartres describes how the cathedral had captivated him with its "inexpressible sweetness" and sculpture so beautiful it "makes the heart tremble."

Like most figures who achieve greatness, Viollet-le-Duc's talents coincided with the times. A resurgence of interest in the Middle Ages was sweeping France, Britain and Germany, aided by contemporary literature. In France the rolling cadences of Victor Hugo focused attention on the meaning and romance of the old

buildings. He launched into impassioned praise of the façade, the rose window, the spire—"slender, pointed, sonorous and transparent"—which had been destroyed in 1787. "Each stone," Hugo claimed, "is a page not merely of our country's history but also of the history of science and architecture." By the time his *Notre-Dame de Paris* appeared in 1831, time, men and passing fashion had betrayed the building. "Time is blind," he tolled, "men are stupid."

Men, in the form of the Revolution, had wrought special havoc on the churches. Among other acts of vandalism, all the figures in Notre Dame's "gallery of the kings" on the main façade had been hauled down and flung in the Seine, from which some pious art-lover rescued the heads, to be rediscovered years later. What is there now is based on the originals but is the work of Viollet-le-Duc.

"My great-grandfather knew Hugo," Geneviève Viollet-le-Duc confirms. "I know he dined with him at least twice. But they were very different. Hugo was rather self-opinionated, whereas Viollet-le-Duc was a modest man. He never considered himself a chief architect—more a master builder. He got on well with his workmen because he knew how to do everything himself. If they complained a job was impossible, he'd say, 'It's just that you don't know how to do it,' and then he'd take the tools and show them."

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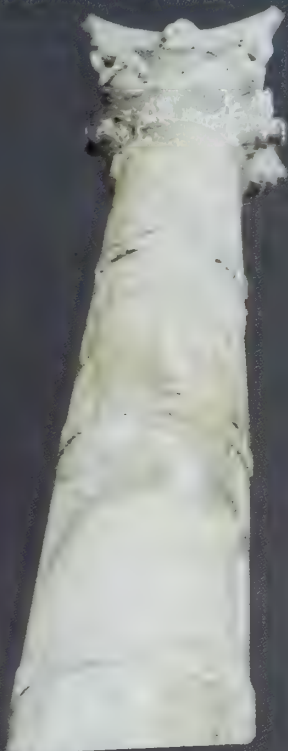
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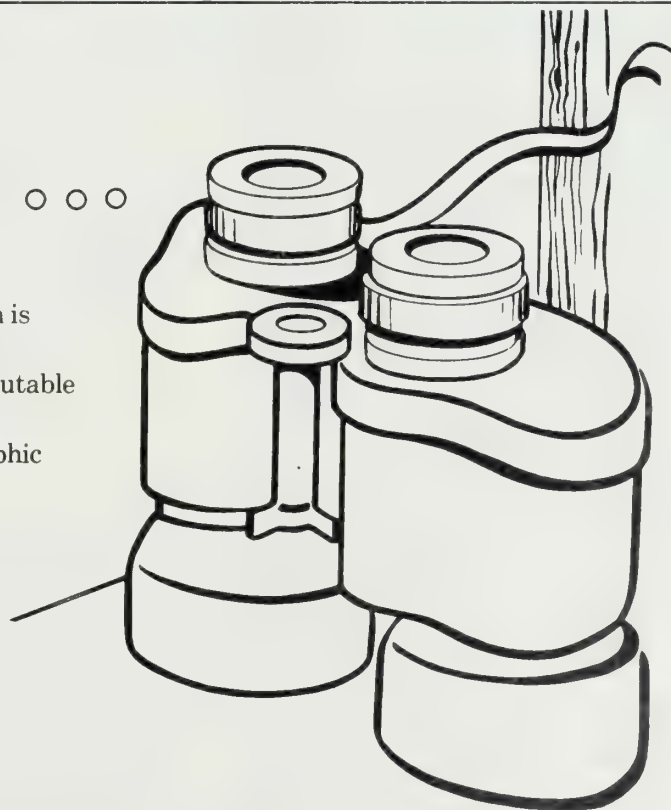


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## EUGENE VIOLLET-LE-DUC

Restorer of France's Architectural Legacy  
continued from page 174

From seven to nine each morning, he wrote; then from nine to ten he received visitors; the hours from ten to five were devoted to his main work; five to eight was set aside for dinner and leisure (he especially loved music); and from eight to midnight he was busy reading and doing research. "Several lifetimes crammed into one," his great-granddaughter comments.

Mostly he traveled at night, to keep up with the projects at hand. In spite of his vast work on historic buildings he believed wholeheartedly in the use of new materials, and his modern structures—including his own house, still standing on the rue Condorcet—were simple, practical and forward-looking. They show no sign of the Gothic Revival movement to which he helped give impetus. (That romanticization of the past is strongly evident in work undertaken for Napoleon III, the re-creation of medieval interiors at Pierrefonds and curious Gothic designs for the imperial train.) Viollet-le-Duc's literary output encompassed the huge *Dictionnaire Raisonné de l'Architecture Française du XIe au XVIe Siècle* and a score of other works, including one on Mont Blanc. He designed furniture and became interested in fabrics. Two chairs from his house are now in his great-granddaughter's study.

"He loved the mountains, a study he began in about 1860," she recounts. "It was the mass that intrigued him, the living architecture." Falling into a crevasse and being trapped there for hours did nothing to weaken his enthusiasm.

"He called himself a freethinker," Mme Viollet-le-Duc continues, "but he respected others' beliefs. Above all, he respected the faith of the Middle Ages, when people gave their work, money and love to build the cathedrals. For him everything was reason, intelligence, beauty in function, honesty."

Eventually, in his lifetime, Viollet-le-Duc was to restore or participate in the restoration of dozens of buildings,

including the cathedrals of Amiens, Reims and Notre Dame; the Sainte-Chapelle in Paris; the Basilica of Saint-Denis; the tremendous fortified castle of Pierrefonds and the medieval *cité* of Carcassonne. Today, a considerable proportion of many of them is not the work of medieval craftsmen but the result of Viollet-le-Duc's own imagination and theories.

His erudition was vast and his aesthetic aims entirely honorable, but his restorations evoke continuing criticism, especially in cases where he changed, replaced, added or even destroyed original elements. Yet he did not wish to compete with the past. He once wrote to his wife: "Truly, the ancient craftsmen were well worthy of all the praises heaped on them, for nothing can be compared to their work." His task was the pitilessly demanding one of putting their work back in order.

In Britain, the preservation-versus-restoration controversy was raging. Ruskin, for one, voiced the fors and againsts. No one could better appreciate the "roughness," "largeness" and "nonchalance mixed in places with exquisite tenderness" of Gothic, and he came down on the side of preservation. Viollet-le-Duc, however, believed in restoration according to his own medieval aesthetics.

Decades after the architect's death, Auguste Rodin wrote of the great churches: "All our France is in our cathedrals," adding: "Nothing can be repaired! Modern men are no more capable of producing the replica of the smallest Gothic marvel than of repeating one of nature's marvels." This, Viollet-le-Duc himself admitted. If in his zeal he sometimes went too far, it was a danger of which he never ceased to remind himself.

"In architecture," Geneviève Viollet-le-Duc says, "he looked always for the why and how of things." Above all, she says, he loved "equilibrium." Despite the criticism, his reputation has endured. "Modesty and honesty," she repeats, are the qualities for which her great-grandfather strove. □



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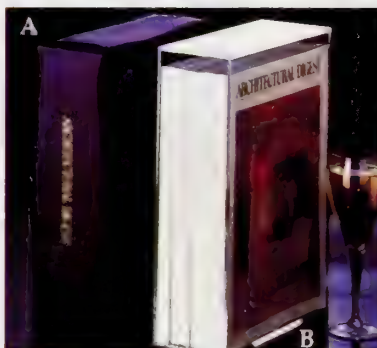
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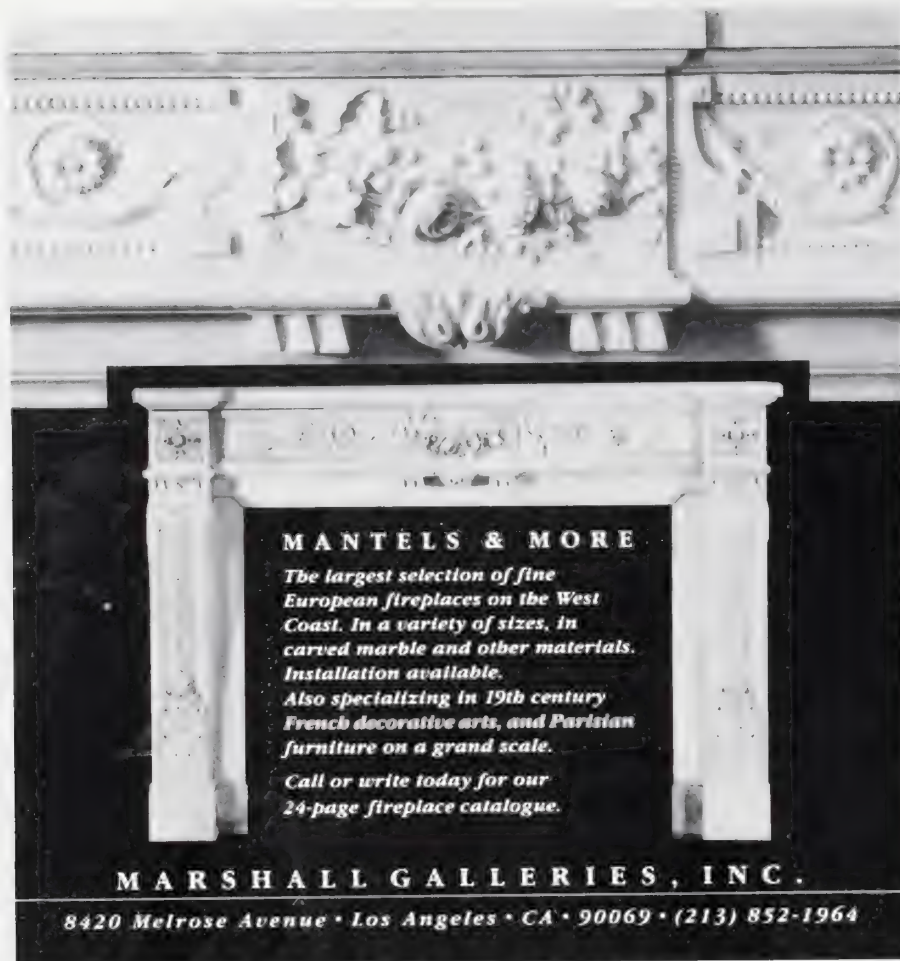
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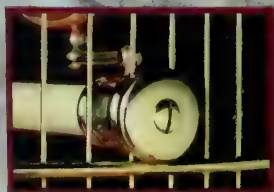
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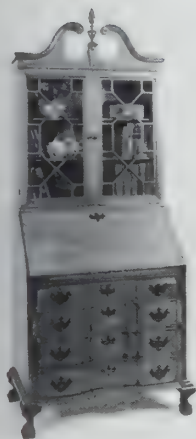
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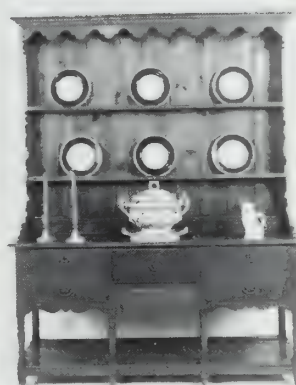
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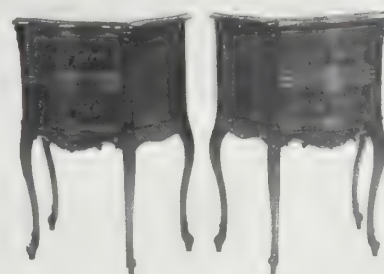
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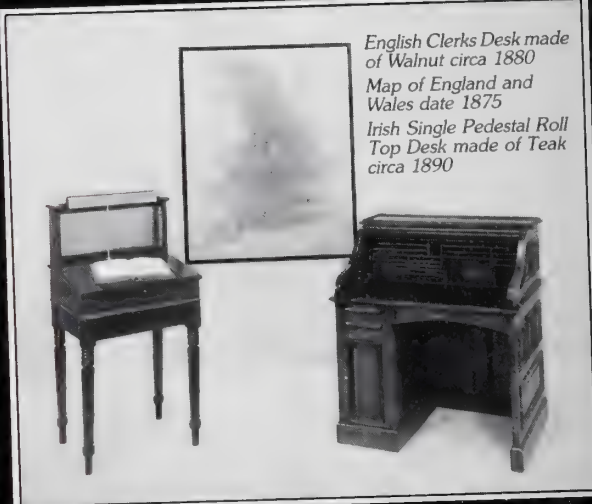
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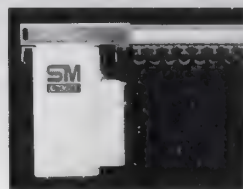
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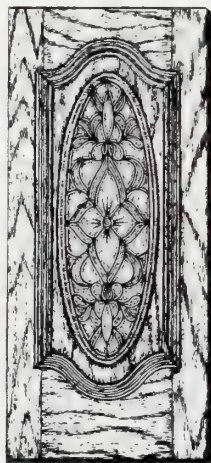
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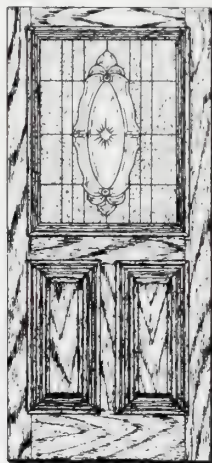
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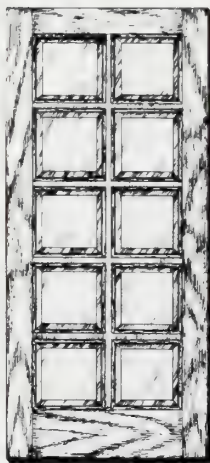
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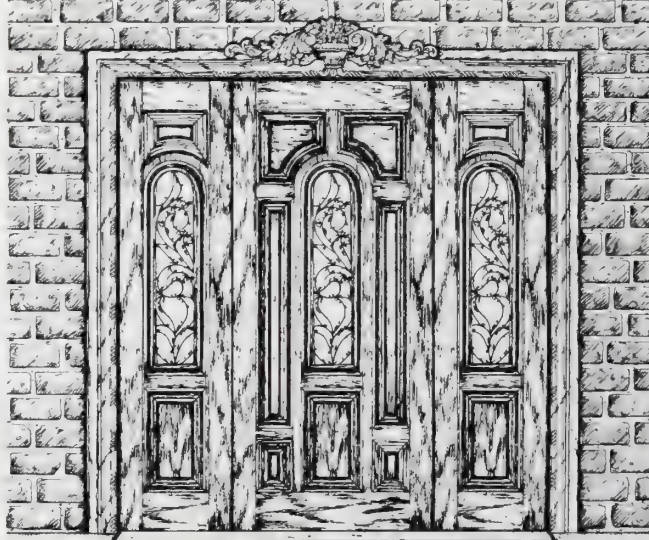
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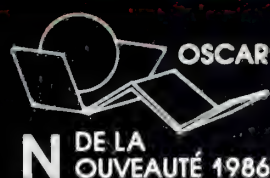
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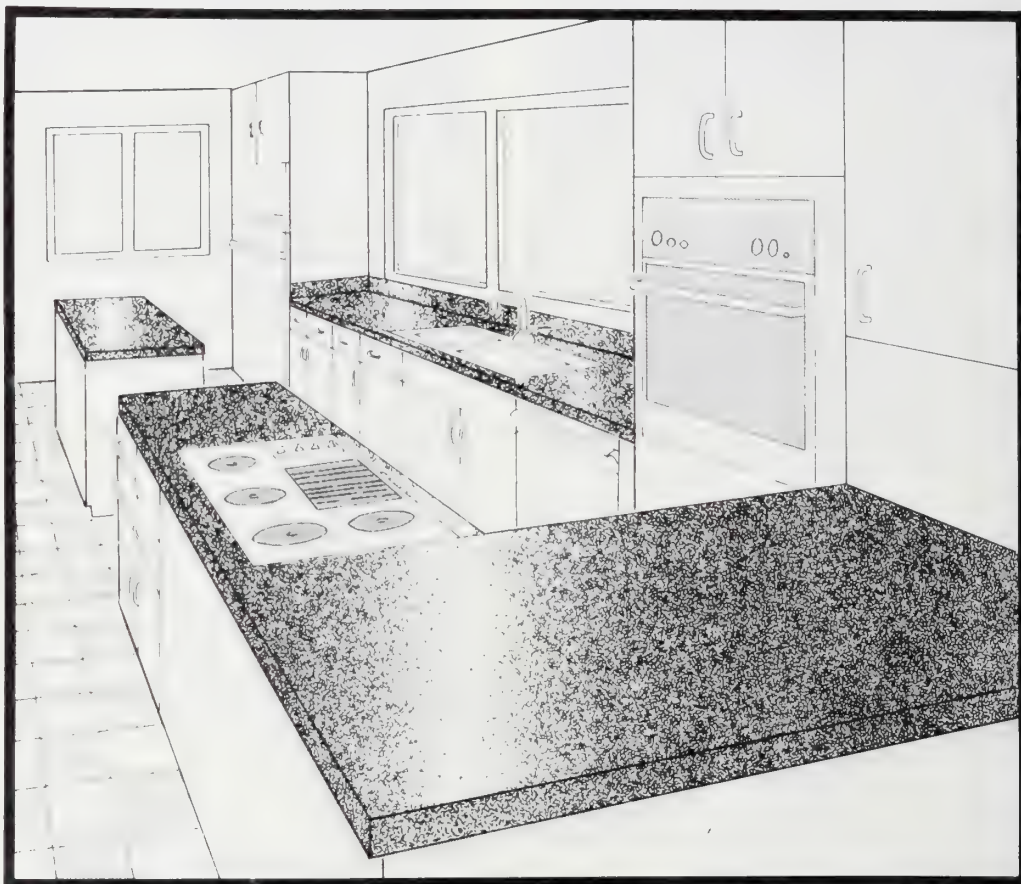
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**SUBSCRIPTIONS:**

Rates for the U.S.A., its territories and possessions: 12 issues, \$39.95; Canada and all other countries: 12 issues, \$55.95. Single issues in the U.S.A.: \$4.50; \$4.95 in all other countries. If you are moving, renewing, have a question, or wish to have your name left off our mail advertisers' list, please enclose your subscription label with your correspondence for faster service. Please allow 8 weeks for a change of address. A new subscriber's first issue will be mailed within 8 weeks of order receipt. Address all correspondence pertaining to your subscription to *Architectural Digest*, P.O. Box 10040, Des Moines, Iowa 50340. Direct nonsubscription correspondence to editorial office.

**INTERNATIONAL EDITION**

A special edition of *Architectural Digest* is published in Italy.

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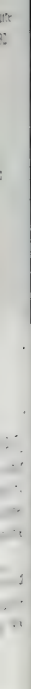
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## LETTERS FROM READERS

*The editors invite your comments, suggestions and criticisms.*

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I write to compliment you on the wonderful article about Dr. and Mrs. Denton Cooley (Profiles, May 1987). Having worked for him at the Texas Heart Institute for a number of years, I often read various accounts of their activities and interests. Your article was especially enjoyable, however, because of the tasteful blend of values, sense of humor and beautiful photography. I think highly of the Cooleys and thank you for bringing them closer to your readers.

*Dena Houchin  
Houston, Texas*

What an interesting aesthetic Anthony Machado has developed in his studio ("Sleight of Hand," May 1987). It did remind me of a "disorganized provincial opera house"—it looked as though something portentous was about to occur, but what?

*Sandra Harper  
Tampa, Florida*

Your story on Anthony Machado's studio was a feast for the senses. My admiration for him, already secure, has only increased since seeing the rich combinations of textures and styles.

*Bruce Levin  
Billings, Montana*

I am sorry that the writer of the excellent article "Eileen Gray: In the Vanguard of Twentieth-Century Design," in your May 1987 issue, bemoans the fact that Eileen Gray has "still not been satisfactorily reappraised," but fails to mention that my substantial biography of her will appear in September 1987. I mention this not to promote the author, but to make sure that this formidable woman gets the attention she deserves. This first authorized biography will certainly not be infallible, but it will correct some of the many rumors and errors that have been circulating. For one thing, Eileen Gray

wasn't born in 1899, but 1898. But as she once said to me, "Is there a difference?" She was also not one of the first women at the Slade School. Women had studied there as early as 1871. Unfortunately, she also never crossed the Channel by air, but watched Farman doing it. And the quote "A visit to Jean Désert is an adventure . . ." stems in fact from an article in the *Chicago Tribune* of 1922, not from the gallery's card.

*Peter Adam  
London, England*

Having been raised in an old-fashioned house with separate living and dining rooms, I do not respond favorably to the contemporary tendency to combine all public areas into one unit. I am referring to Juan Montoya's design in your May 1987 issue ("Manhattan Mood"). His decision to eliminate the distinctions between rooms made the apartment seem too casual despite its many pleasing elements.

*Roberto Juarez  
St. Paul, Minnesota*

"Manhattan Mood" struck me at first as a sleek environment designed for people who live in a vacuum. It was with delight, therefore, that I read of the residents' grandchild asking on each visit if he could touch Botero's "little fat bird" sculpture. It was good to find evidence that those who live in such surroundings also live with small children with curious fingers.

*Elizabeth Snyder  
Boston, Massachusetts*

We want to send you our compliments on the absolutely outstanding format, content and photography of your magazine. It is a joy and an experience to turn each page. We particularly enjoyed reading Russell Lynes on the American Academy in Rome.

*Albert and Marena Mathews  
Murrieta Hot Springs, California*



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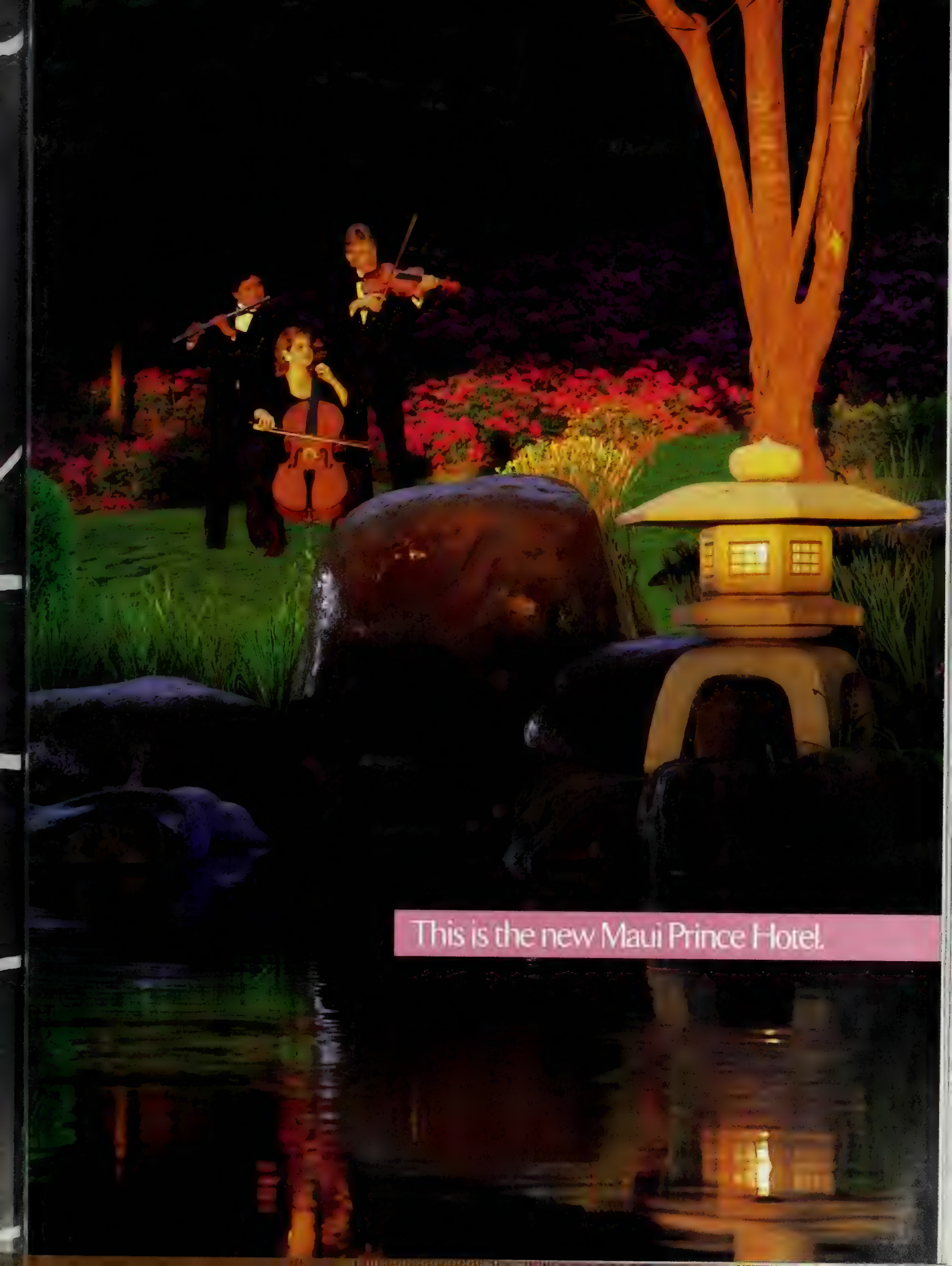


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JOAN BRINSON

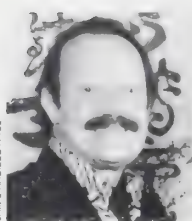
Bruce Newman, proprietor of New York's renowned Newel Art Galleries, has a few secrets. And in next month's *Architectural Digest Travels* section, Newman relinquishes thirty-five years' worth of them by divulging the best antiques sources he's uncovered over countless buying trips to Paris and England. At the Marché aux Puces, for example,

he directs us to his favored dealer in Art Déco and Art Nouveau pieces—and reveals those very few dealers who maintain warehouses to browse through nearby. On the Left Bank his trail leads to the best shop for Napoleon III, bamboo and majolica. Across the Channel, Newman points us to the most worthwhile

stops for papier-mâché and Biedermeier on Pimlico Road, and to Fulham High Street, the up-and-coming area for young dealers. Then it's out into the countryside to towns such as Chippenham and Hungerford, Ringwood, Winchester and Brighton. At the end of each path is Newman's invariable goal—"a dealer's dealer." Think of it as a treasure hunt, with detailed maps, addresses and advice from a master. But why is Newman willing to share his trade secrets? "To show my clients how very difficult it is to make my shopping trips."

*Paige Reute*

Editor-in-Chief



JAMIE ADOLFS-ARCE

Dale Keller



JAMIE ADOLFS-ARCE

Patricia Keller

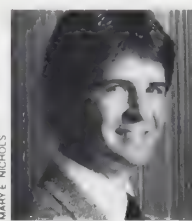
### An Asian Mystique

Dale and Patricia Keller, whose Hong Kong-based interior design business has been going strong for twenty-five years, like to return to the United States, specifically New York, as often as possible. "It's the heart of the profession," says Dale Keller. "We wanted a place there that reflects our vocation and our life in the Orient." They chose an apartment in the Dakota, whose meticulously restored interiors—exact down to the cast-iron radiator grilles made at the Singer sewing machine foundry—are matched with the Kellers' outstanding collection of Asian art, which includes lavish Raj and

Mughal jewelry. Thai and Burmese Buddhas and Ming storage jars rest on the original parquet floors. "This apartment has never been finished," comments Dale Keller, "because no house is ever really finished." See page 94.

### Paean to Glamour

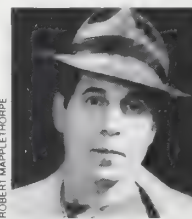
"When we first walked through the house it was pretty depressing—dank and grim," says designer Thomas Allardyce. "But we saw right away that it had the potential of being everything we'd ever fantasized a 1930s Hollywood mansion could be." And because the owners shared that fan-



MARY E NICHOLS

Thomas Allardyce

tasy, "we went all the way with it." To lend the dining room high drama, Allardyce and his partner, Illya Hendrix, hit upon a predominantly black room with silver-leaf moldings and gold accents—"just like in the movies." The husband is an electronics executive who loves gadgets, so "large numbers of TV sets—more than you can imagine—were carefully hidden throughout," notes Allardyce, adding, "They rise out of floors or disappear behind paintings." The residents achieved their wish for an "understated showplace" that avoids being precious. "The point is," concludes Hendrix, "they wanted a new lifestyle and we created it for them." See page 102.



ROBERT MAPPLETHORPE

Paul Simon

### Architectural Digest Visits: Paul Simon

With his musical peregrinations through the sounds of the Caribbean and South Africa, Paul Simon has turned to rhythms that he calls "as simple, happy and energetic as the rock and roll of the 1950s." Simon, who returned to prominence last year with *Graceland*, explains that writing and recording an album is only the first stage in his work. The second is the touring and performing. Finally, there's the "aftermath." In the case of the sometimes controversial *Graceland*, he says he looks forward to being out of the public eye, to studying Zulu and to seeing what the experience "means



MARY E NICHOLS

Illya Hendrix

continued on page 22



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In a perfect world, intelligent, functional design is the norm. And in the BMW L6, the driver sits behind a curved, biomechanically-engineered instrument panel, with all vital controls and ancillary instruments within easy reach and view.

In fact, the BMW L6 is a refinement of a car that the editors of Road & Track likened to "stepping into the next century. Everything is high-tech, ergonomic, non-reflecting, purposeful. And ready to be turned loose."







That task is accomplished with ease, too—by a 3.5-liter, 6-cylinder, fuel-injected overhead-cam engine that's capable of generating 182 horsepower.

In a perfect world, in short, everyone would drive an L6. Unfortunately, only a severely limited quantity will be imported in the coming year.

Leaving one small consolation for the vast majority of the world's driving population: They will be spared the sudden shock of ever having to step out of the BMW L6 coupe, only to re-enter a world that suffers much by comparison.



**THE ULTIMATE DRIVING MACHINE.**



continued from page 18

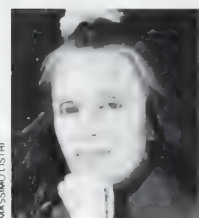
to my own life." With the help of a longtime friend, architect Paul Krause, Simon now has a new summer residence on Long Island that should be perfect for the contemplation he needs. *See page 108.*



Robert Hutchinson

### On Russian Hill

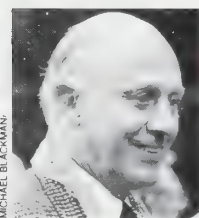
Robert Hutchinson's meticulous approach to design is well known. While decorating a Renaissance Revival penthouse in San Francisco, he created furniture and fabrics to enhance a variety of ancient objects, and he continued the theme with a dhurrie rug woven in India. "The rug took a bit longer than we'd anticipated," he says, laughing. "The weaver wrote and asked, 'Has there been some mistake? No colors have been mentioned in this order.' I had to write him again and say, 'That's right. That's what we ordered.'" Though the weaver may have misunderstood his intent, the neutral-colored rug is a precise complement to Hutchinson's scrupulous design. *See page 116.*



Niki de Saint Phalle

### House of Cards

"If life is a game of cards," Niki de Saint Phalle has said, "we are born without knowing the rules." In creating her Garden of the Tarot in Tuscany, she has made a few rules of her own. "Every sculpture must be seen from both the outside and the inside," she observes. In line with that theory, the artworks are not only sculptures but houses, in one of which she lives and has her studio. Famous for her *Nana* sculptures, Saint Phalle is convinced the Tarot project was predestined. It has, she insists, "broadened my personal comprehension of the spiritual world and the problems of life in general." *See page 124.*



Lord Glenconner

### Caribbean Folly

In 1959 the Hon. Colin Tennant, now Lord Glenconner, selected Mustique as the site for his fantasy house—and purchased the entire three-mile-long island. He asked a friend, Oliver Messel—the late set designer/architect—to come up with designs for the house. Messel was the uncle of Antony Armstrong-Jones, who married Princess Margaret the following year. And for a wedding present, Lord Glenconner offered the princess a piece of land on Mustique, which she naturally accepted and subsequently built a Messel-designed house on. But perhaps nothing conveys the special spirit of Mustique more than Lord Glenconner's own recently completed Great House. *See page 132.*



Dominick Dunne



Chester Cleaver

### An Author's Maison de Plume

When Dominick Dunne at last found the perfect apartment in New York, a midtown penthouse with terraces on three sides, he liked it so much he moved in a month ahead of schedule. A primary goal of designer Chester Cleaver was to have the space fully reflect the owner's personality. Now ensconced in his combination living and working quarters, the author of *The Two Mrs. Grenvilles* and *Fatal Charms*, a collection of his magazine profiles, says, "You have to have a room that is only for you, where the telephone does not ring, where guests may not enter, and where the person who cleans for you may not straighten out your papers. But for me that room must be pretty as well, and comfortable, as I spend most of the day there. I always have flowers, preferably yellow roses, which are my favorite, near my word processor." *See page 146.*



Charles Duncan



Anne Duncan

Thomas Fleming  
Keith Irvine

### In the Shadow of the Rockies

In 1972 the owner of the TE Ranch, Robert Woodruff, made Anne and Charles Duncan an offer they couldn't refuse: He would sell them the property, which Buffalo Bill Cody had owned long ago and which the Duncans had seen only once, as Woodruff's houseguests. Linking the lives of Woodruff and Charles Duncan was their association with the Coca-Cola Company—and, beyond that, their love of the American West. The ranch had had only two owners since Cody's death in 1917, so Anne and Charles Duncan took Woodruff's wishes to preserve it seriously. In fact, when Mrs. Duncan decided that "it badly needed freshening—we'd done nothing but repair it for years," she was uneasy with designers who suggested major changes. Enter Thomas Fleming and Keith Irvine, who so appreciated its character that they said to her, "It's wonderful. What do you want us to do?" What they did was keep its spirit alive, particularly the elements created by designer Thomas Molesworth in the thirties and forties. "Now," says Anne Duncan, "when we have guests, they know it's different but don't know what's old and what's new. I think that's a mark of tremendous success." *See page 150.*

continued on page 26



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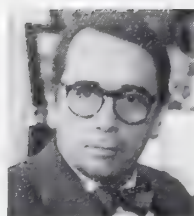
© 1987 Jacuzzi Whirlpool Bath







continued from page 22



William Hodgins

### Boston Uncommon

"I couldn't bear living in the same building as my office anymore," says the Boston-based designer William Hodgins. So, after twelve years there, he packed up his bags and moved "a refreshing two blocks away." His 1864 Back Bay apartment is located on Commonwealth Avenue, "the handsomest street in the Americas—that's what Winston Churchill called it," Hodgins says. The designer (who had a five-year association with Parish-Hadley in New York) doesn't dispute that claim, adding, "Just walking to work is wonderful." Although tiny as the maids' quarters it once was, the apartment has a spacious quality, mostly due to Hodgins's subtle but substantial renovations. "I didn't have all this brilliant sunlight in the old place," he says. "Now I'm addicted to it." *See page 156.*



Barton Phelps

### Configuration for a Canyon

When Yale-trained architect Barton Phelps set about designing his own house in Los Angeles, the site he chose was unique in the challenges it represented. Nestled in one of southern California's many canyons, Arroyo House—winner of two A.I.A. honor awards—literally spans a dry riverbed that becomes a rushing stream during the rainy season. Phelps's ingenious design incorporates a two-part foundation with a skylighted interior stairway that bridges the mouth of the arroyo. "Walking up the stairs is like strolling up the hillside," comments the architect. "I tried to bring the feeling of the surrounding chaparral indoors." Phelps, who lives in Arroyo House with his wife, Karen Simonson, wanted to make a "small house look big on the outside and feel big on the inside." *See page 166.*



Walter Chandoha



Maria Chandoha

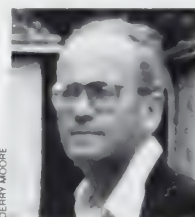
### Gardens: Autumn Fields

"I was determined to know beans," wrote Thoreau at Walden Pond. Photographer Walter Chandoha was determined to know virtually every vegetable and fruit that grows when he laid out his own garden, featured in this issue. He and his wife, Maria, bought the forty-six-acre New Jersey farm because they wanted a country environment for their six children. Today, twenty-seven years later, the farm serves a dual purpose: Not only is it home to the Chandohas and a place to which their grown children return as often as possible, it provides the ideal models for the photographs of vegeta-

bles and fruits for which Walter Chandoha is noted. (It also provides friends and family with produce throughout the growing season and beyond, since Maria Chandoha freezes enough to last through the winter.) Well known for his animal photography also, Chandoha is not inclined to feature the deer that roam the fertile acres. "You won't see any tomatoes in these pictures," he says ruefully. "The deer got 'em all!" *See page 170.*



Marquise de Brantes



Marquis de Brantes

### Legend of Le Fresne

She didn't know that Le Fresne would be her destiny when she married in 1963. Originally from New York City, Sue de Brantes had worked in a few high-powered positions—she was a writer, editor, newspaper columnist and television producer—before moving to the eighteenth-century French château just outside the town of Authon with her new husband, the marquis de Brantes. The house, she explains, has been in his family for seven generations, and "everyone who lived here was a forester, up to and including my husband. I thought I knew everything—until I moved to the country," she adds. "It was a sobering experience." At first she rebelled, trying to convince Paul de Brantes to take a job in Paris and continue spending weekends at Le Fresne. But it wasn't long before she accepted the inevitable—that no amount of coercion could dissuade him from moving there full time—and now, twenty-four years later, she has grown to love the château and has no regrets about her decision. Among her varied activities is showing Le Fresne to private groups "ranging from the Friends of French Art," says Sue de Brantes, "to just friends." *See page 176.*



John Saladino

### A Matter of Symmetry

John Saladino has been known to go to great lengths to achieve the effects he wants in his interior designs—once building into a Florida house "traces of a ruin to imply past civilization." On another occasion he covered a Queen Anne chair in an army blanket. But no matter how unconventional the solution, "what we do is appropriate," he has said. His firm, which is now designing houses from the ground up, recently introduced an innovative line of furniture. For the Manhattan apartment featured this month, Saladino's clients began collecting antiquities of museum quality. Still, the objects did not overtake the décor. While serving as focal points, they were carefully integrated so that comfort wasn't sacrificed. "It's an apartment for people who like to flop down and read," says the designer. *See page 182.* □



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## GUEST SPEAKER: JESSICA MITFORD

### Grace Darling—The Lighthouse Heroine

*'Twas on the Longstone lighthouse  
There dwelt an English maid:  
Pure as the air around her,  
Of danger ne'er afraid.*

THESE ARE THE opening lines of the stirring "Grace Darling Song," which as children in the twenties and thirties we used to sing round my mother's piano, along with "The Last Rose of Summer," "After the Ball" and other Victorian favorites of hers.

The lyrics continue:

*One morning just at daybreak,  
A storm toss'd wreck she spied;  
And tho' to try seemed madness,  
'I'll save the crew!' she cried.*

Who was Grace Darling? Her name is virtually unknown in America, but to this day it is recognized, albeit dimly, throughout Britain. She has become to a younger generation a semi-folkloric character, akin, say, to Queen Boadicea or Lady Godiva, whose existence has some basis in historical truth but whose legend has far outstripped reality. She was, in fact, the twenty-two-year-old daughter of the Longstone Lighthouse keeper when, in 1838, one year after Victoria came to the throne, she and her father rescued nine survivors of the *Forfarshire*, a steamship that was destroyed in a disastrous shipwreck. (A few years later she died of the usual consumption, obligatory for nineteenth-century heroines.)

Now for the chorus:

*And she pull'd away, o'er the  
rolling sea,  
Over the waters blue.  
"Help! Help!" she could hear the  
cry of the shipwreck'd crew.  
But Grace had an English heart,  
And the raging storm she brav'd;  
She pull'd away, mid the  
dashing spray,  
And the crew she saved.*



J. ALLAN CASH/STO

ABOVE: Longstone Lighthouse in northern England was the home of the Lighthouse Heroine, Grace Darling. She gained fame in the 19th century by performing a daring rescue at sea. BELOW: Jessica Mitford, whose book *Grace Had An English Heart* will be published in 1988 by E. P. Dutton.



DERING MOREY

My own interest in the Lighthouse Heroine lapsed over the decades, to be vividly reawakened when I chanced upon *Life of Grace Darling by the Author of "Our Queen,"* Eva Hope, published in 1875, more than forty years after the rescue. This superb book, written in the wonderfully saccharine prose of its period, spurred me to

further research—and to the slowly dawning realization that in her day Grace was a media star of the first magnitude, comparable to the Beatles or Elvis Presley in our era. A modest maiden to the end of her short life, she strongly resisted the fame and acclaim, which makes her all the more interesting.

I became deeply curious about her and her way of life in that remote lighthouse. But it was not until 1985 that I "pull'd away mid the dashing spray" (or, more accurately, bought a ticket for an excursion on a tour boat packed with sightseers) for a first-hand look at Longstone Lighthouse and its environs.

Prerequisite for the boat ride to the lighthouse is a visit to the Grace Darling Museum in the ancient Northumbrian coastal village of Bamburgh (population 600)—small and compact, a child's toy village complete with an ancient fortified castle perched atop a steep crag overlooking the streets and houses.

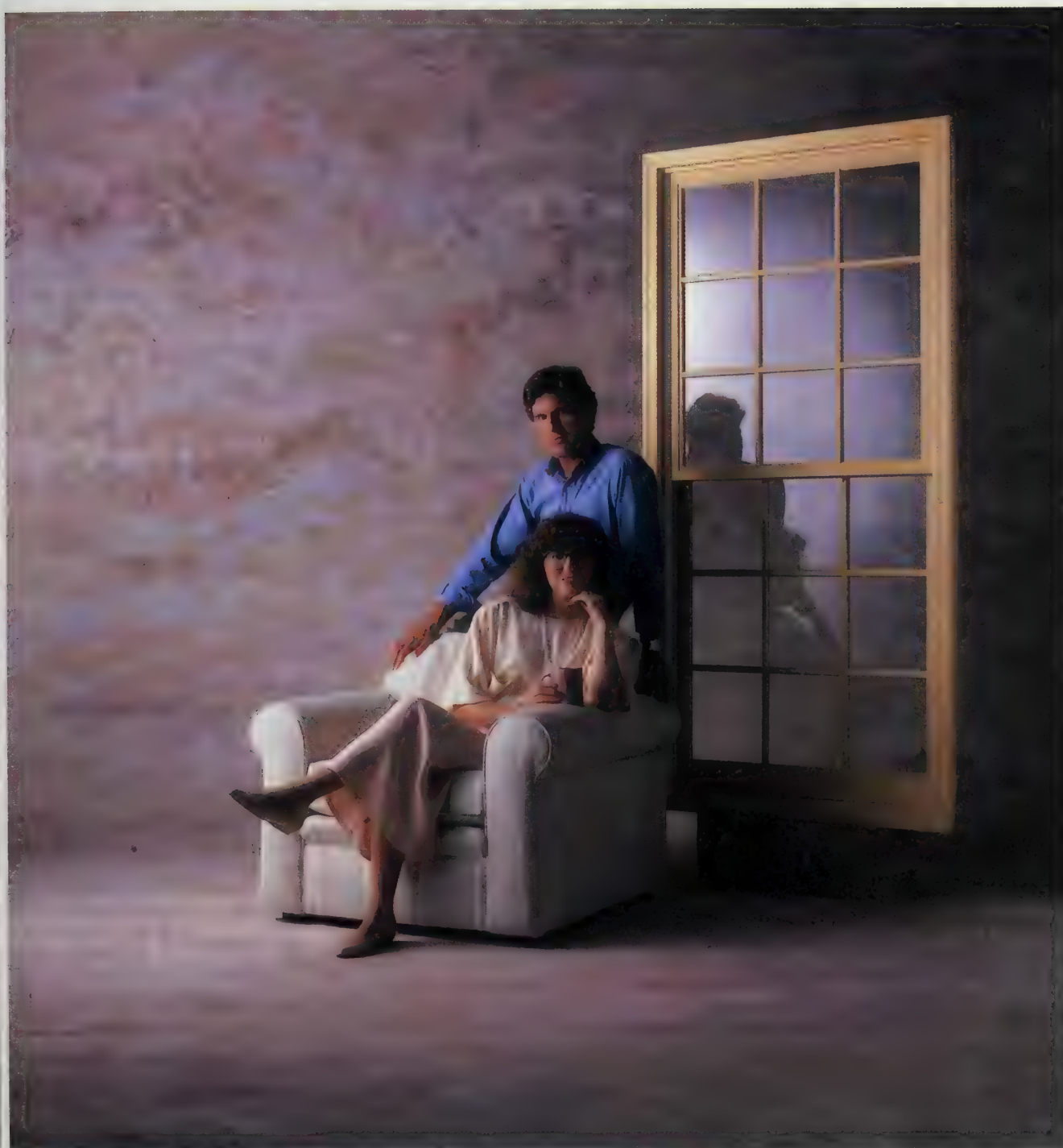
For those about to embark on the outing to Longstone, two items in the museum are worthy of close scrutiny. First there is a charming print of the Darlings' capacious living room, showing Mrs. Darling's spinning wheel and a blazing fire at which survivors of the wreck are warming their feet, hot soup being served all round. On the opposite wall of the museum hangs a large framed chart labeled "Farne Island Wrecks. For Those in Peril. John Hanvy, 1979." It is meticulously drawn to scale, depicting the coastline from Bamburgh three miles south to Seahouses, and beyond to the Farne Islands. There are approximately twenty-eight islands in this treacherous reef, some mere rocks submerged at high tide; a

*continued on page 34*



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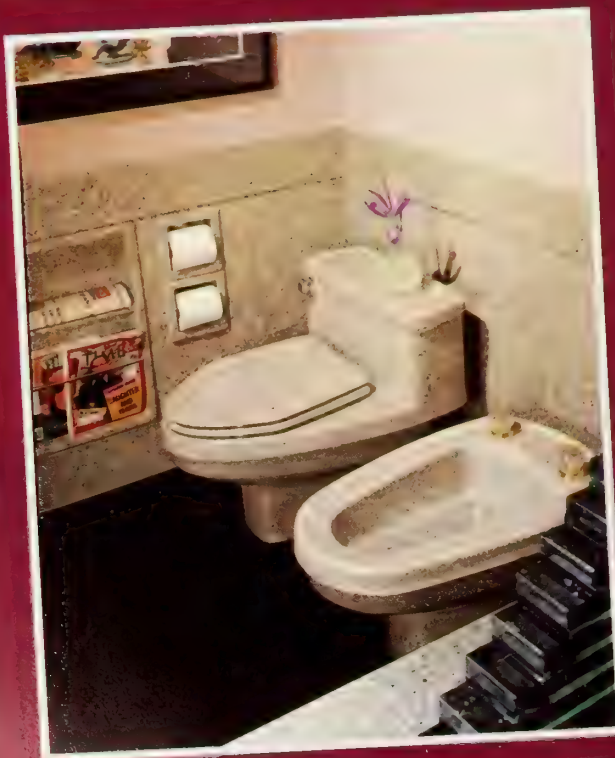
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Grace Darling—The Lighthouse Heroine  
*continued from page 30*

scene of desolation and tragedy, for next to each island on his chart Mr. Hanvy has recorded, in fine script, shipwrecks from the years 1462 to 1972, more than five hundred in all and mostly with loss of life.

Starting point for the trip to the Farne Islands is Seahouses, from which tour boats leave every few hours. Surprisingly—for this was mid-September, long past the tourist

The interior of the lighthouse was perfectly designed to make a comfortable home for the Darlings and their nine children, plus occasional accommodation for visiting gentry or survivors of shipwrecks. As Grace once wrote in a letter to one of her innumerable admirers, "I have seven apartments to keep in a state to be inspected by Gentlemen . . ."

The ground floor is one big, all-

purpose living room, from which a spiral staircase winds up to three circular bedroom floors, thence to the lantern at the top.

Today one cannot go into the erstwhile living room. Its wood stove, Mrs. Darling's spinning wheel and the homemade furniture have long since been replaced by machinery to ensure the functioning of the light. The bedrooms on the first floor, once lined with bunk beds, and the rooms on the second floor are also filled with machinery and supplies. Only Grace's small, monastic bedroom on the third floor remains inviolate, a sacrosanct memorial to The Deed, as it is still reverentially referred to in Northumberland.

How was this feat of construction accomplished? The essential details can be gleaned from Mr. Darling's journal, a facsimile of which is on file in the Grace Darling Museum.

In 1825, when Grace was ten years



*The View of the Interior of Longstone Lighthouse, left, and Grace Darling, below, which hang in the Grace Darling Museum, are typical of the many paintings and drawings inspired by Grace's courageous exploit. She also received medals and even cash rewards from her admirers.*

season—the boat was crowded to capacity, every inch of the wooden seating along the sides taken. We passed Brownsman Island—where Mr. Darling was lighthouse keeper before moving to Longstone—now a National Trust bird sanctuary. The boatman kept up a running commentary in a broad Northumbrian accent. As he approached Longstone, "home of that braw lassie Grace Darling," he explained that although Mr. Darling had waited for a favorable tide to launch the rescue, "still, it was pretty steep for a lady. She did vurrah well."

Longstone Lighthouse was in sight, rising majestically from barren rock. It is not exactly a thing of beauty—just a very nice, extremely durable structure for its purpose.



*continued on page 38*





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Grace Darling—The Lighthouse Heroine  
continued from page 34

old, Trinity House (the ancient guild that oversaw all British lighthouse operations), determined that Brownsman Lighthouse was badly situated, hence inadequate to protect shipping. The alternative was to construct a new lighthouse on the Longstone, nearly a mile away, farthest out to sea of the Farne group.

On March 19, 1825, Mr. Darling wrote, the Trinity House yacht arrived at Brownsman bringing Mr. Nelson (engineer, sometimes called architect), his foreman Mr. Thomas Wade, and various dignitaries to begin an initial survey for the new lighthouse on the Longstone. Archi-

On September 29 the duke of Northumberland paid a call in his yacht to have a look at the building-in-progress in this corner of what still amounted to his fiefdom. He pronounced himself pleased and took a liking to the Darling family, whom he found "admirably sound, thrifty and diligent."

By the middle of December, nine months after the initial survey, the tower was finished and the workmen paid off. The rate of pay was high for that epoch, no doubt taking into account the peculiar hazards involved, yet Mr. Darling records only one accident involving loss of life—that of a

**In her day Grace Darling was  
a media star of the first magnitude,  
comparable to the Beatles or  
Elvis Presley in our era.**

tect's plans were drawn up, a temporary barracks to house workmen was built, and by the end of April construction of the actual lighthouse was well on its way.

First, as Richard Armstrong wrote in *Grace Darling, Maid and Myth*, quantities of huge stones from the Bramley Fell quarry in Yorkshire were loaded onto billyboys—flat-bottomed river boats rigged as ketches—at Selby to be brought down the river Humber and around by sea to the Longstone, which is one hundred fifty miles distant.

The next step was to cut the living rock that was to form the base of the tower into horizontal shelves or terraces. Into these, the lower courses of stones were exactly dovetailed until a level foundation was achieved. Each additional stone was then dovetailed into its neighbor on either side. Precision was everything, the final objective being a circular, smooth tower with a center of gravity as low as clever shaping could make it.

curlew, driven by the high wind, which "broke one square glass in the Lantern, falling dead inside."

Thinking over these events, I reflect upon the predicament of a London friend who has been living in a state of frustration, her flat all ajumble while she pleads in vain for the return of a contractor to finish the small job he started over a year ago. Her sad story could, of course, be duplicated from California to New York by anxious homeowners who find themselves in the same plight.

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# RUSSELL LYNES OBSERVES

## Requiem for the Parlor

THE PARLOR AS an amenity of the American house has vanished almost without a trace, but nostalgia for it seems to remain. I was in the American Wing of the Metropolitan Museum in New York one day a few months ago and the director of the department asked, "Would you like a peek at the new Gothic Revival room?" To get to it we walked between two parlors, one in the Greek Revival fashion of the early 1800s and the other Rococo Revival—one rather chaste, the other rather plush. Suitably, they were to be looked into, not walked around or sat down in. (I say "suitably" because parlors existed in the nineteenth century more for looks than for occupancy.) The new



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"The parlor was a symbol within a symbol," writes Russell Lynes, "the treasury within the family castle, a museum, the private room of the muses of painting and poetry and the decorative arts." ABOVE RIGHT: The parlor of the Appleton residence in Lowell, Massachusetts, circa 1865–70, symbolizes the formality of Victorian gatherings. BELOW: Watercolor by Edmund Darch Lewis of the John Bohlen house in Philadelphia, circa 1857. The room, with its use of various colors and different fabrics for draperies and upholstery, is typical of mid-19th-century parlors.



Gothic Revival room, from a house in upstate New York, is not, strictly speaking, a parlor but a library. Nonetheless, it has the formality of a parlor, the quiet, dignity and feel of an imposing code of manners.

In its heyday, which lasted until the end of the nineteenth century, the

parlor was a symbol of civilized living—if tight and formal living can, in our time of rampant informality, be looked upon as civilized. When we threw out the parlor, and that is just what we did, we threw out what we had come to regard as an outdated code of behavior. As codes of social

behavior are dictated by convenience and fashion rather than by any standards of morality, the parlor became an inconvenience or an unnecessary luxury—even an embarrassment. It was made so by changes in architectural taste, the explosion of the suburbs and the implosion of city living quarters. As apartments replaced houses in cities, and suburbs increasingly became "developments" rather than sites for country houses (as they primarily were until about 1900), parlors came to be regarded as a waste of space. The gradual disappearance of live-in servants and their replacement by part-time help, mechanical gadgets, husbands (or their approximate equivalents) and children made the parlor obsolete.

In ample houses at the turn of the century, the drawing room took the place of the parlor as the site of formal gatherings; in smaller houses it was the living room that became both the place to entertain friends and what is now the "family room." The

*continued on page 46*







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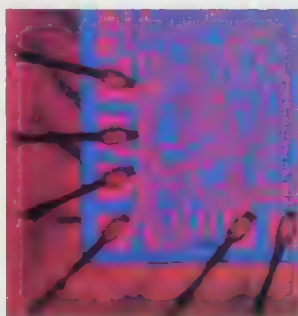
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All of which might have satisfied less ambitious engineers. But to these engineers, the triumphs of technology were only a platform from which to reach higher.

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Requiem for the Parlor  
continued from page 43



quently looked at. It was there that family portraits, if there were any (some of them might be tinted photographs), looked down from papered walls out of black backgrounds. There the family Bible, in which the births and marriages and deaths of the family were recorded, and perhaps a book or two of poetry sat on a center table covered, in Victorian times, with dark red serge trimmed with fringe that nearly touched the floor. There were the family's spinet, the "best" chairs, and possibly a love seat covered with damask or velvet. It was customary in the early years of the century to range the chairs along the walls—not, as today, placed for conversational convenience but intended to be moved.

Essentially, though, the parlor was static, the way galleries in museums used to be static. (You could go back year after year to look at your favorite paintings and find them always hung where you expected them to be. No longer, alas!) There the family bibe-

next step was to include the kitchen as an adjunct to the family room, so that whoever was working there need not be excluded from family intercourse. The parlor, in other words, lost out to progress—if loss of space, privacy, conversation and quiet can reasonably be called progress.

It is the regression of those qualities, I believe, that prompts what nostalgia there is for the parlor, and they seem to be qualities not greatly cherished in our time. There is obviously not the slightest likelihood of the parlor being revived, but look with me for a moment at what the parlor meant to our great-grandparents (add "greats" according to your age), whether they were farmers or city dwellers, professionals or tradesmen, new immigrants or old ones.

The parlor was a symbol within a symbol, the treasury in the family castle, a museum, the private room of the muses of painting and poetry and the decorative arts, a cabinet of archaeology and random geology. It was where the accumulation of the artifacts of family history were gathered and displayed, even if not fre-

ABOVE: Mrs. R. E. Schroeder's New York residence, circa 1903, was decorated with Empire furniture, antiques and exotic textiles, such as the lambrequins made from Chinese hangings. BELOW: The parlor of J. W. Parker's house in Newton, Massachusetts, circa 1884, is typical for its patterned wallpaper, portraits and densely displayed bibelots—a room meant "to be looked into, not walked around or sat down in."

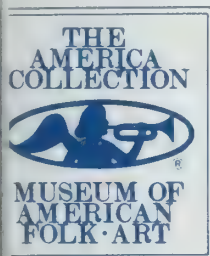


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Requiem for the Parlor  
continued from page 46

cabinet in my family's house when I was a child there were pieces of Chinese money, several tortoiseshell fans, a blue-and-white porcelain jar filled with spicy potpourri. There was a piece of petrified wood, sliced and polished to show its rings (geology) and a Chinese Buddha, pocket sized, with traces of gilt (archaeology). There were mementos of travel, tintypes, a stereoscope that made photographs look three-dimensional. There was a drawer of parlor games—puzzles, cards, dominoes, checkers. There were no clothes or toys carelessly thrown down, no helter-skelter of magazines and comic books, no family detritus. The parlor was not a stop on the way to someplace. It was *the* place—domestically useless, perhaps, but essential nonetheless. •

The parlor personified continuity, even in a society as footloose as ours. When pioneer families went west from New England to what we now call the Midwest and hacked out of forests pieces of land to till and built log cabins to live in, many took their parlors with them, or at least their precious possessions with which to make parlors. The fact that they may have been of little or no monetary value was beside the point. It was not unusual for a family, once settled, to build a second log cabin attached to the first by a breezeway. The original one remained the business part of the dwelling—the kitchen, bedroom, living room all in one; the second became the parlor, set apart for special occasions, visits from friends or the itinerant parson, for wooing, for family prayers, for solemn and frivolous gatherings. There, treasures brought from home or acquired on the way or after arrival were displayed. There were the artifacts of continuity, however modest. The parlor was more than a place to show off: It was where the past met the present and promised the future.

As the origin of its name suggests, the parlor was a place to talk, a place for quiet conversation, an art nearly as out of fashion as the parlor itself. □




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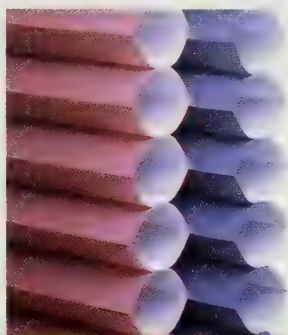
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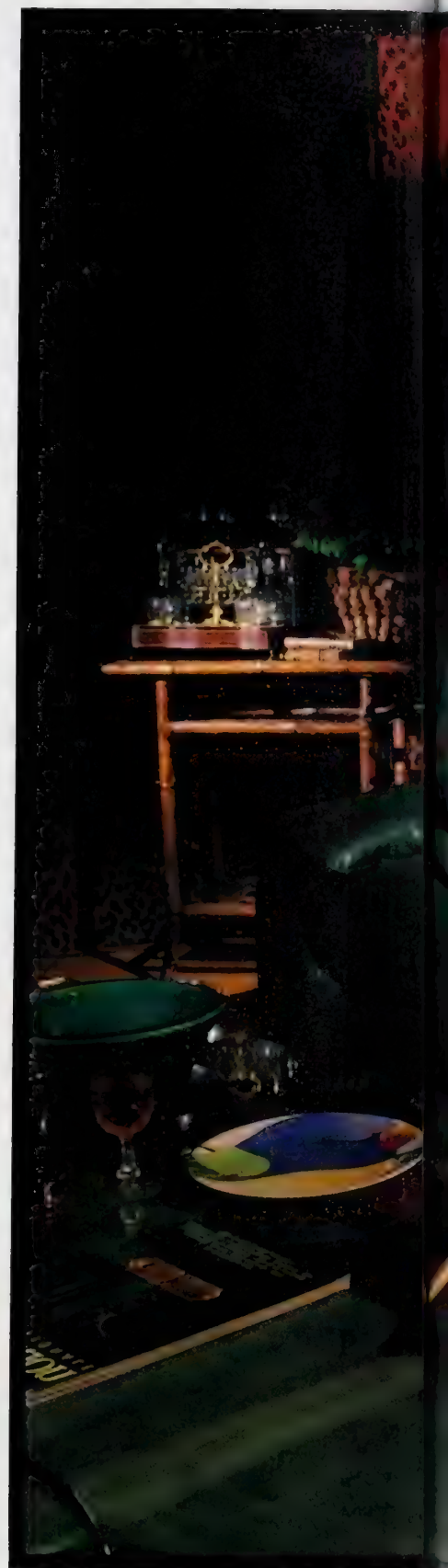
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DAVID ZANTINGER



PHOTOGRAPHY COURTESY B. LEWIN GALLERIES

LEFT: Since the budding of his career in the 1920s, Rufino Tamayo, 87, has drawn inspiration from the shapes and proportions of pre-Columbian art, and from the popular arts of Mexico. ABOVE AND BELOW: In paintings such as *Ghost at the Door*, 1973, and *Dialogue*, 1971, simplified shapes and a palette deliberately restricted to "two or three colors at the most" further the artist's intention "to express the essence of things." He explains, "Subject matter is not my primary concern at all."

server is a primer to Tamayo's deepest, most constant ideas about art.

His work, filled with tones of ripe fruit, textures of earth, the wild space of a star-filled sky, reveals nature at the core of the Oaxacan-born artist's world. While his daily life is clearly one of sensuous delight, Tamayo is not interested in the pure depiction of reality. "Art," he says, "is an invention, a transformation of elements by the means of poetry."

For Tamayo, this invention requires strong technique. Although his canvases are filled with wild beasts and jugglers, mirrors and screams, eclipses and marriages, the purely plastic elements of painting—color, texture, form, line and scale—are his main concerns. The compass, tool of the rational mind, rests closer



continued on page 62



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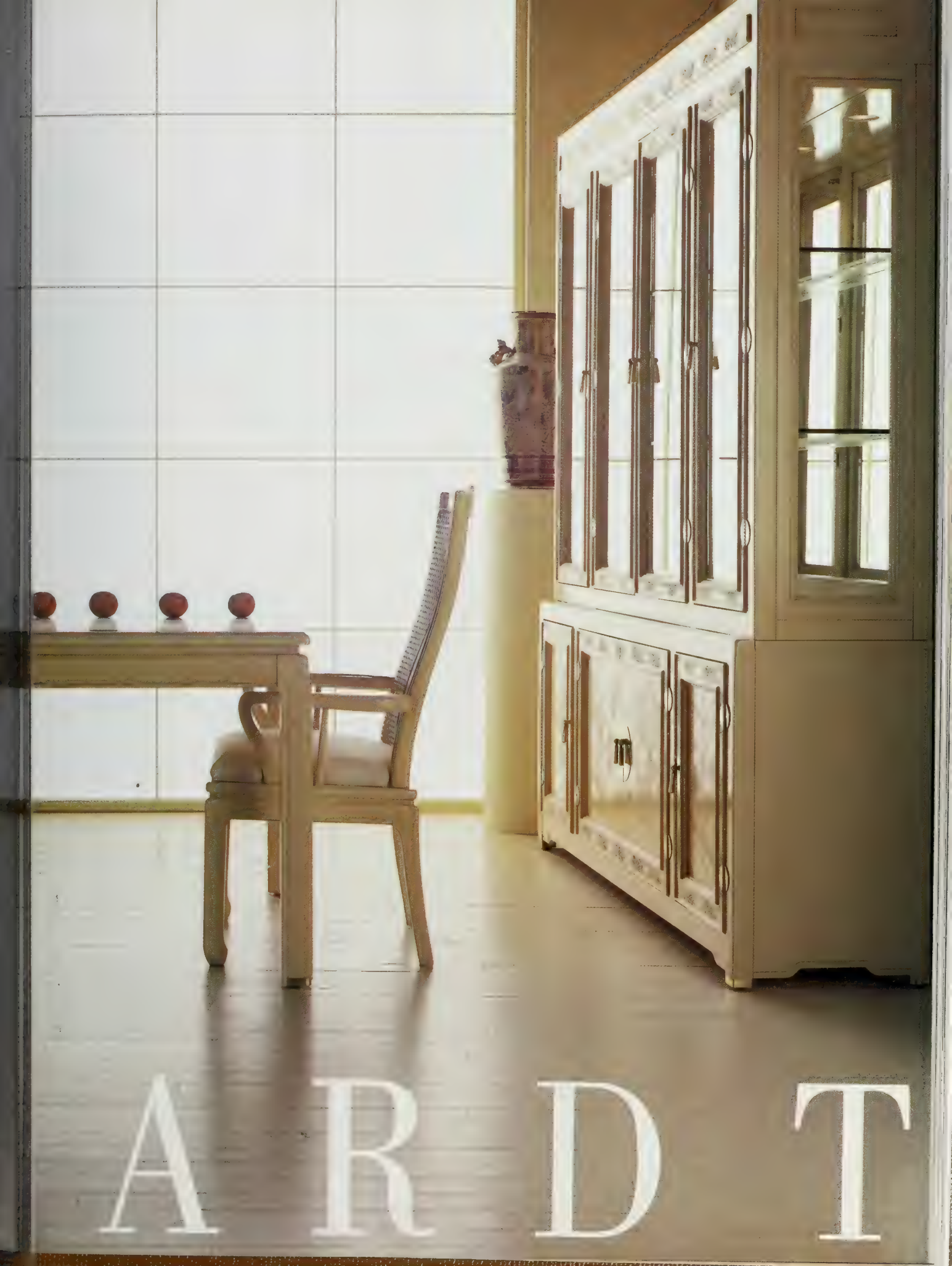


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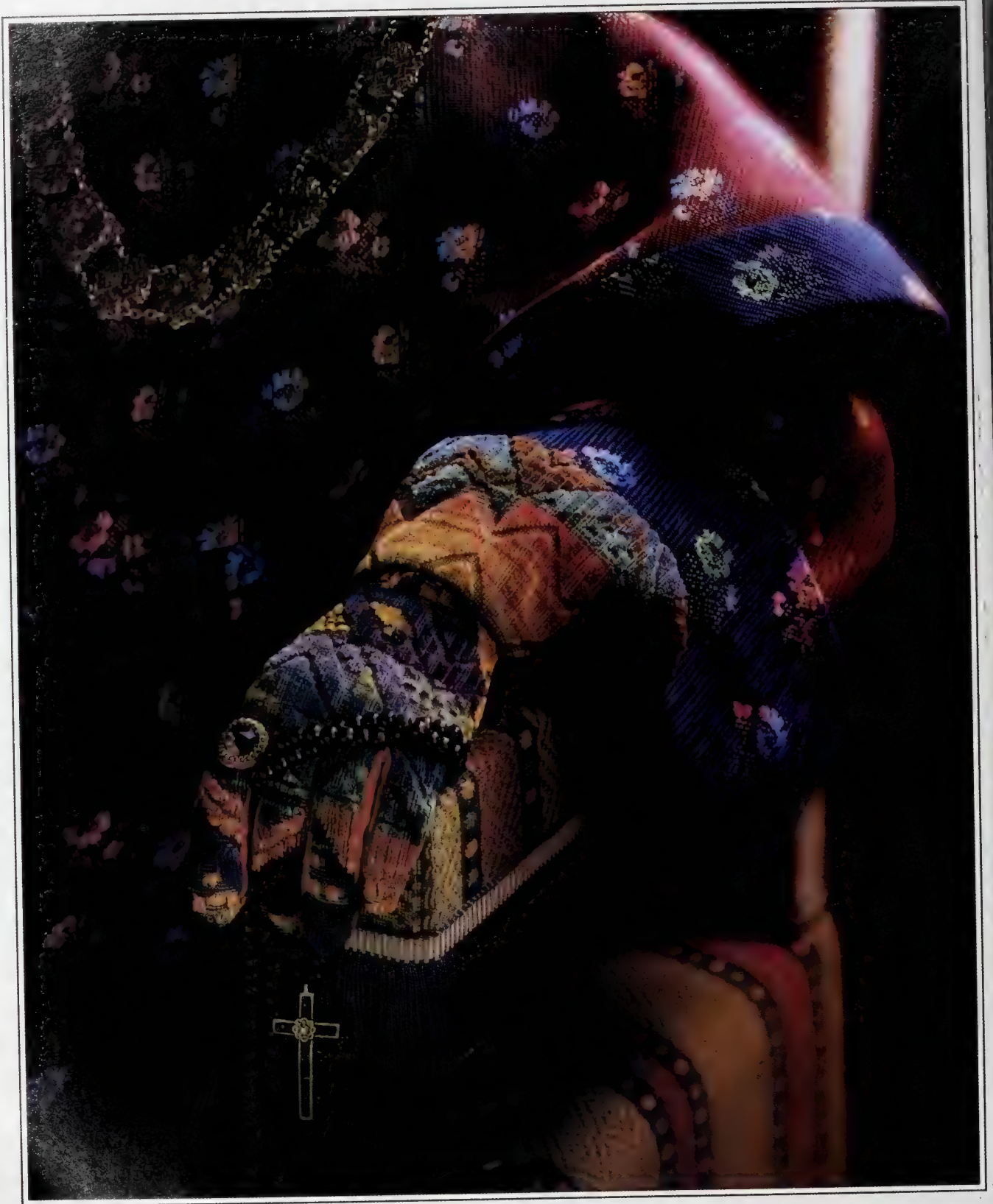




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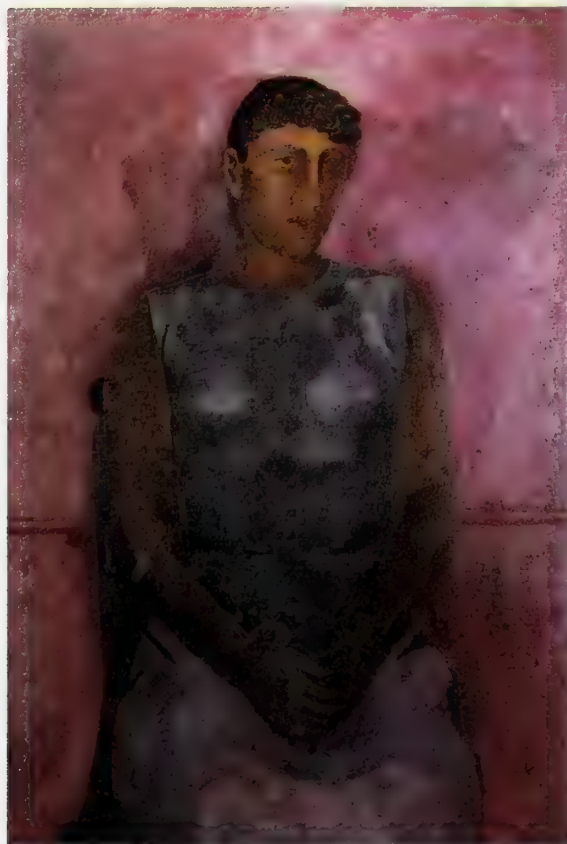
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Present Primeval  
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LEFT AND BELOW: A comparison between *Olga*, 1935, and *Two Figures, Front View*, 1985, shows the increasing abstraction of Tamayo's work over the years. *Two Figures*, oil and sand on canvas, also illustrates his involvement with texture. "It now occupies the place that perspective once occupied in painting," he says.



**"Art is an invention, a transformation of elements by the means of poetry."**

than the lyre at the artist's side.

"Does a shoemaker wait to be inspired before he makes shoes?" asks Tamayo. "I don't believe in inspiration. Discipline is as important in art as technique. A painter must know how to handle materials, must consider the surface and the limitations of the square—that's the intellectual part of painting. But the solution, that is by the feelings."

While thoroughly international in outlook, Tamayo, now eighty-seven years old, traces major elements in his work back to his Mexican childhood. Born to Zapotec Indian parents, he was raised by an aunt who owned a fruit shop. He locates the colors of his palette in the juicy mangoes and papayas, earth-brown pots, brilliant white houses and blue peasant clothes he saw as a boy.

Although his family considered artists "lost souls," Tamayo, who exhibited an early facility in drawing, eventually went to study at Mexico City's School of Fine Arts. He was

rudely disappointed by the "French academic" atmosphere he found there. "It was terrible," he recalls. "You had to be very sharp in representing the dimensions of things. Classical proportions were the ideal, and from the very beginning—although I didn't know why then—I rebelled against that attitude."

Social history, as well as locale, has influenced the course of his work. In the postrevolutionary years of the 1920s, painters like José Clemente Orozco, Diego Rivera and David Alfaro Siqueiros were mining the sources of their cultural ancestry. With the government supporting the arts, the twenty-two-year-old Tamayo was appointed the head of the department of ethnographic drawing at the National Museum of Archaeology, where he came into daily contact with a consummate collection of pre-Columbian art. Tamayo drew and studied the Mayan, Aztec and Toltec sculpture and ancient pottery and created exhibitions to educate local

craftsmen throughout Mexico. Encounters with these works had a lasting influence on his sense of proportion and firmly established his affinity for volume, fidelity to materials and spare geometry.

Although he was deeply moved by the power of his country's non-Spanish roots, and enjoyed a strong friendship with Rivera and his wife, the painter Frida Kahlo, Tamayo was firmly opposed to the literal rendering of content and to the official attitude of the time, which saw art in the service of political ideas. He still views mural painting as a handmaiden to architecture. "Art," he says, "must be in the service of art itself. Otherwise it is illustration." In 1926, after his first one-man exhibition in Mexico City, he left for New York with a friend, composer Carlos Chavez. "Then I learned," he says, "what painting was. The world opened up to me. This is when I really began to paint."

Tamayo saw the work of major

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Present Primeval  
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European artists for the first time, began to exhibit his own paintings and became part of the art world that included Yasuo Kuniyoshi, Stuart Davis and Marcel Duchamp. He came to see that, in painterly terms, the Mexican muralists were not revolutionary at all. "Their techniques and composition were a continuation of ideas from the Renaissance," he contends. Tamayo, although well aware of tradition, saw painting as a laboratory in which free-ranging research could be done.

His earliest paintings burst with the weight of the terrestrial world and feel monumental regardless of their size. While never literal, his painting became increasingly abstract, with pigment, mass and texture vying for dominance. Traces of Tamayo's involvement with pre-Columbian art, as well as a sophisticated plastic sense, combine with a shimmering humanism despite the

fact that he feigns disinterest in themes. He has stated that the artist must be an antenna of his times. As proof, a group of pictures made during the 1940s, populated with febrile beasts, reel with the demonic energy of war. Later images invoke the cosmos with the physics of pure light.

Tamayo's *compañero*, poet Octavio Paz, calls the painter's body of work "a double of the universe: not its symbol but its projection on the canvas . . . not a representation or an ensemble of signs; it is a constellation of forces. . . . Never was delirium more lucid or self-controlled."

Exhibiting internationally, Tamayo has lived for long stretches in Paris and New York. While he is primarily occupied with the formal examination of color, composition and form, still he acknowledges an essential "Mexican-ness" in his art. "When André Breton went to Mexico, he declared it was the most Surrealistic

country. That is true. Strange things happen with no reason at all. Thus we make tragedy something comic; we laugh at death. Like this, my painting is sometimes very dramatic, sometimes very full of fun. The important thing is to be *actual*, to present what is happening in one's moment in the world."

While his primary work takes place in the studio, where the independent act of picture-making dictates his ideas, Tamayo stays acutely interested in events of the daily world, in art movements and the growth of technology. His fascination with image and idea is fresh.

"One always has to be a student," he declares. "When they call me maestro, I say, 'I am not a master but a student of art.' That means I am not satisfied with what I have done. I expect, always, to do better. How can we ever learn enough? There is not time. Art is an unlimited path." □



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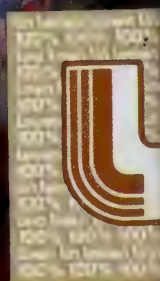
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## ART NOTEBOOK

### An American Cache at Chicago's R. H. Love Galleries

By Victoria Lautman



CHICAGO ART DEALER Richard H. Love is flipping through an immense stack of inventory cards that, bound together, might easily be mistaken for the index of an American art history book. Mary Cassatt, William Merritt Chase, Maurice Prendergast, Ammi Phillips, Gilbert Stuart, Childe Hassam—works of art by all of these have passed through Love's hands in the twenty-two years since he opened his first gallery in a sleepy Chicago suburb. Today the R. H. Love Galleries is one block removed from the bustle of Michigan Avenue, its windows luring passersby with such diverse works as an elegant Sargent portrait, a bright Gloucester landscape by John Sloan and a carved wooden Indian by an anonymous folk artist.

Once inside the gallery, visitors find a wide assortment of artworks dating from the early eighteenth century up into the 1980s. "‘Colonial to contemporary’ is our catchphrase here," declares Love, who established R. H. Love Modern in an adjacent exhibition hall four years ago. "I see myself in the tradition of Hirschl & Adler or the Graham galleries in New York. I'd say that west of the Hudson, we're the only gallery offering this broad a range."

Indeed, within a week Love has

ABOVE: American art at Chicago's R. H. Love Galleries includes such noted works as *Winter Evening*, 1887, by George Inness. RIGHT: In *Portrait of Lily Millet* John Singer Sargent renders the wife of Frank Millet, an artist with whom Sargent shared a studio.



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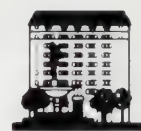
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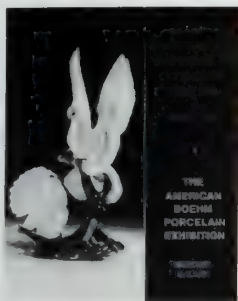
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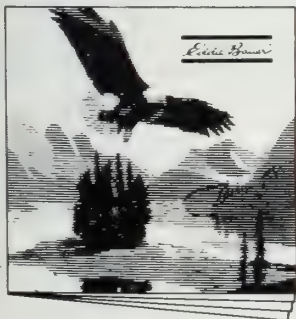


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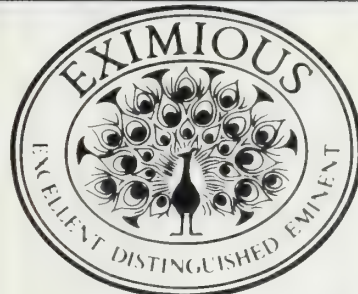


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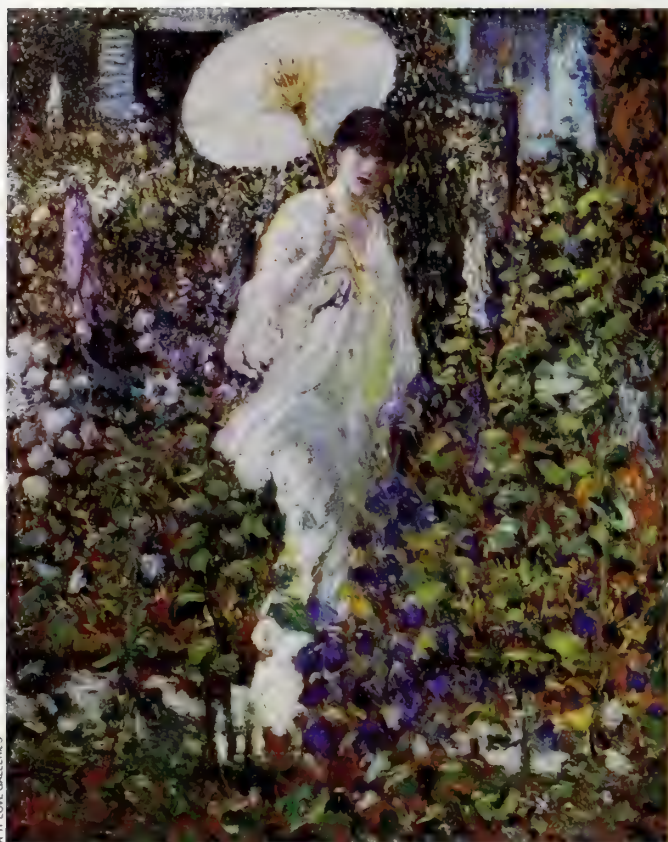
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An American Cache at Chicago's R. H. Love Galleries  
continued from page 74



LEFT: The colorful *Sun and Wind* evidences American Impressionist Frederick Carl Frieseke's interest in the effects of light on one of his favorite subjects, a figure in a landscape. A parasol provides geometric contrast to the masses of flowers. ABOVE: Theodore Earl Butler painted *The Artist's Children*, James and Lili, 1896, in Giverny. It depicts his offspring; their mother was the stepdaughter of Claude Monet.

met with a curator from the Whitney Museum who expressed interest in an Eastman Johnson, presented a selection of Impressionist works to a curator from the Amon Carter Museum of Western Art, and laid plans for an exhibition of Colonial paintings that will circulate throughout the United States. He bemoans the demise of a Pop Art exhibition he'd hoped to install. "We just couldn't get together all the works we wanted," Love explains. "We ran into the same trouble a few years ago trying to organize 'Nocturnes and Twilights by American Artists.' We located half the pictures but couldn't secure a Whistler, so we decided to forget the show."

Nevertheless, Love's thematic exhibitions have brought together paintings by noted Hudson River School artists such as Sanford R. Gifford, Thomas Doughty and Asher B. Durand for the 1985 exhibition "19th-Century Landscapes of New York State," while works by William

Sidney Mount, Theodore Robinson and Ralph Albert Blakelock graced last year's "Rural Images in 19th-Century American Painting."

"The thematic shows can be very difficult to organize, but we alternate them with solo exhibitions of artists like Theodore Earl Butler and Helen Hamilton," says Love, who writes the catalogues that accompany his exhibitions. "In fact, the Butler show is still on the road after almost four years, stopping at museums all over the country. We spent years on that one, conducting the research and gathering the best pictures from Europe and the United States." Love pulls out the book he wrote in conjunction with the Butler show, and extols the virtues of the American Postimpressionist. "Would you look at those brilliant colors, that lacy brushwork? Butler was on a path Vuillard wouldn't reach for years!"

Richard Love is one dealer who has never worried about overextend-



Gallery owner Richard H. Love stands near Richard Parks's *Cupid and Psyche*, 1881. Paintings are *Portrait of Mrs. Mordecai Lewis*, 1843, by Thomas Sully (center) and Edward Potthast's *Woman with White Robe on Beach*.

ing himself. In 1965, while simultaneously teaching studio classes, studying art history and writing an art column for a suburban newspaper, he opened his first gallery in Steger, Illinois. Still hyperactive,



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An American Cache at Chicago's R. H. Love Galleries  
continued from page 82

Love now devotes much time and energy to *American Art Forum*, the weekly art-oriented television show he hosts. "All of the things I do are intimately related," he maintains. "The writing, the television show, the exhibitions—they're all part of promoting American art and getting it out there to the public."

Love's commitment to American art began while he was enrolled in the master's program at Northwestern University in the mid-sixties, a time when American artists commanded far less regard than their European counterparts. As Love puts it, "I began to see how ridiculous it was that everyone's interest focused on Picasso, Cézanne and Monet. I'd ask, 'What about George Inness? What about Frank Duveneck?' but people would just wonder who I was talking about. It really irritated me and I wanted to do something about it." Thus the patriotic purveyor began, in

1969, to exhibit American art exclusively. When he moved his gallery to Chicago five years later, he filled it with works by American Impressionists, Colonial limners, Hudson River School painters and the now-beloved Luminists. "Of course, it was much easier to locate paintings by those

---

**"I'd ask, 'What  
about George Inness?  
What about Frank  
Duveneck?' "**

---

artists in the seventies," Love points out. "It was right before the craze for American Impressionism really kicked off. In just a few years the whole market turned around. I remember selling an Edward Potthast to a collector in 1976 for \$8,500,

which was actually quite a lot for it at the time. But two years later I sold it for him to a dealer for \$52,000! Prices just skyrocketed."

As though to illustrate the bullish market, Love's office is dominated by a large landscape by George Inness, *Winter Evening*, 1887, aglow with a bright orange sunset against a darkening landscape. Love's asking price for the dramatic scene is \$1.2 million. "But I don't worry anymore about finding the buyers," he says. "It's finding the high-quality paintings that's so tough."

But find them he does. Hanging just steps away from Love's office is Sanford Gifford's diminutive yet compelling *Souvenir of the Catskills*, 1867, which captures the mountain landscape in all its splendor. Around the corner, Eastman Johnson's *Old Kentucky Home* depicts a Southern mélange of children, chickens, banjo-pickers and washerwomen. "This is



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The moment her brush touched the wood, Elizabeth knew she had overburdened the mythical unicorn with a centimeter too much paint. Slowly, as the evening lights flickered on, she began to repaint—this time with a slightly different shade from her palette that was so magnificent she wondered if she could ever create it again. Elizabeth Sendelweck is only one of the artisans at Karges Furniture, famous for the hand-craftsmanship that machines can never duplicate.

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An American Cache at Chicago's R. H. Love Galleries

a smaller version of the one at the New-York Historical Society," Love points out. He consciously sets out to create a balance among the works hanging in the gallery. "It's important," he says, "to draw people in and show them a diverse sampling, while still paying attention to the comparisons that are set up."

On one wall near the gallery's main entrance, for example, *Lady in Lavender* by Lawton Parker seems to escort visitors into the room, offset by its neighbor, *Winter Scene*, by John Henry Twachtman—a member of the group known as "The Ten" who made up America's most notable Impressionists. "I'd never hang two winter scenes together, and I'd never hang a work with a figure whose position pointed toward the door rather than into the room," insists Love. (In his trademark Western-style suit and boots, the dealer not only reflects his fondness for all things American, but

also his auxiliary business—breeding quarter horses.) "I want this gallery to make an American statement. I even frown on hanging American art with a European subject."

Several examples of period furniture further enhance the works on display. A 1780 Chippendale book-

---

***Lady in Lavender* by  
Lawton Parker seems to  
escort visitors into  
the room.**

---

case is nestled between two early-nineteenth-century paintings—a Gilbert Stuart portrait of British ambassador Francis James Jackson and a still life by James Peale. A William and Mary high chest, 1700–35, complements the nearby portrait *Samuel*

*Brown of Salem* by Joseph Badger, 1761. "When I want something, I get it," Love states unequivocally, surveying his realm. "I overpay for things all the time. I'm willing to spend too much to get the best."

That being the case, has there ever been an artwork that got away? "In 1975," Love wistfully recalls, "I was asked to appraise the holdings of a small nearby college. It was all pretty unimpressive, until I discovered a huge Albert Bierstadt hanging askew in the auditorium. It was black with filth—there were even some fork-holes in it—but it was signed. Anyway, I told the college it was worth a lot of money and offered them a substantial sum." R. H. Love pauses, then shakes his head in disbelief. "But they turned me down. They figured if it was worth *that* much, they'd hold out for other offers. It eventually went to a West Coast collector. But at least I saw it first." □





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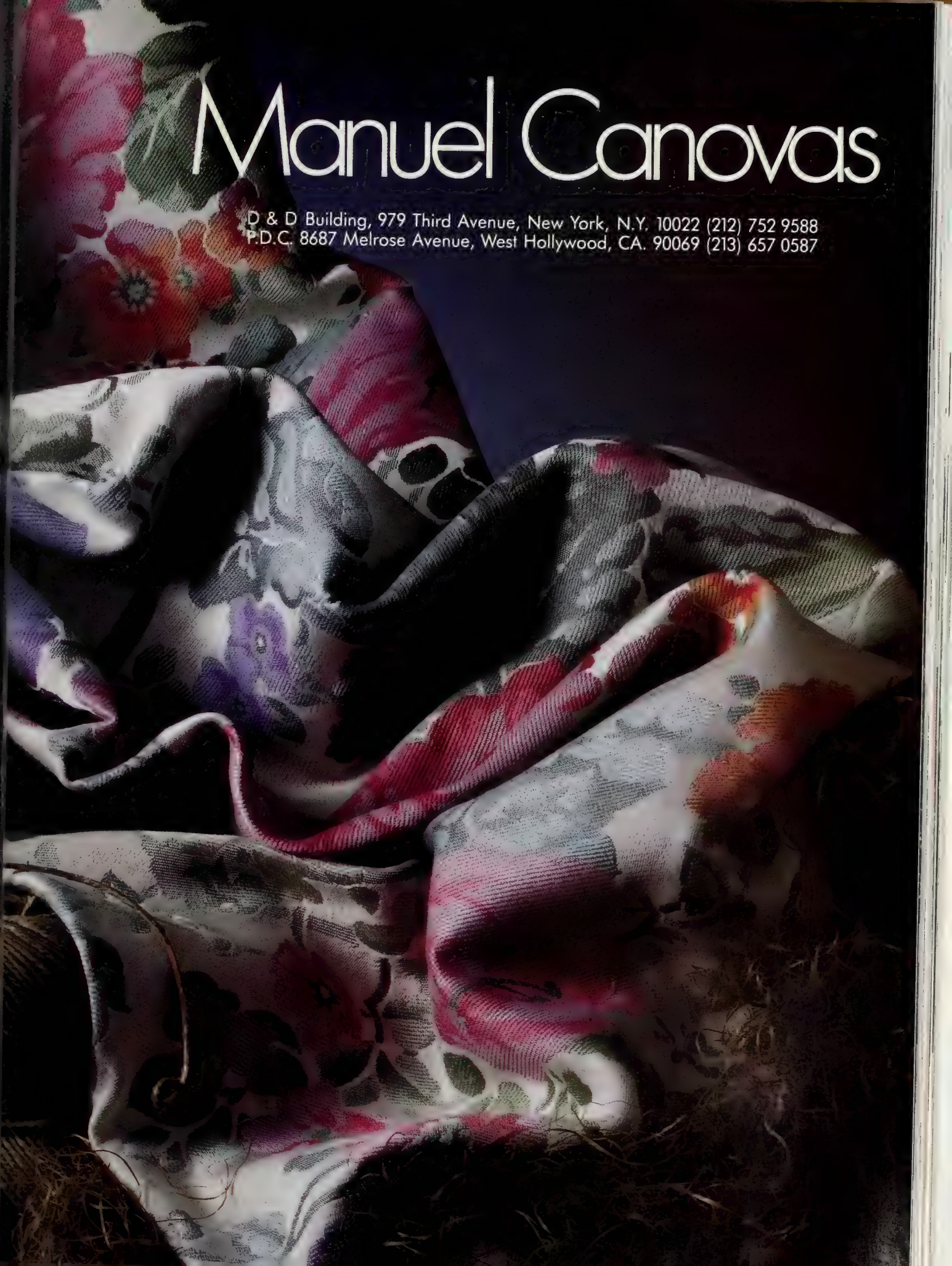
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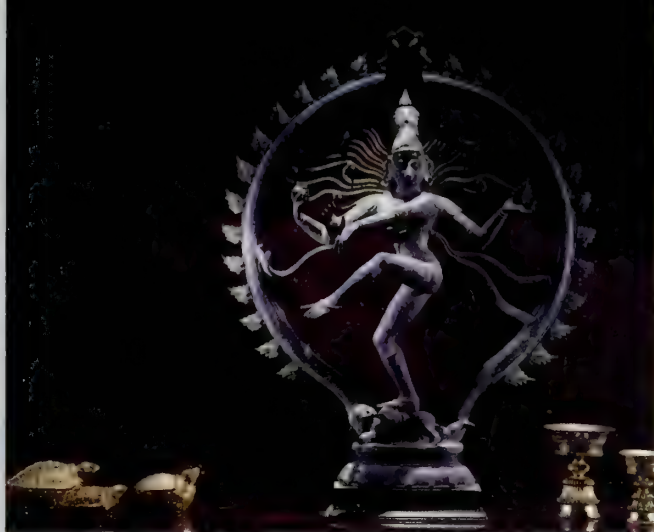


# An Asian Mystique

*Dale and Patricia Keller's New York Apartment*

INTERIOR DESIGN BY DALE KELLER AND PATRICIA KELLER  
TEXT BY LOUISE BERNIKOW  
PHOTOGRAPHY BY JAIME ARDILES-ARCE





NOT MANY PEOPLE ARE GIVEN the chance to rescue the god Siva from destruction in an Indian furnace. Nor are many faced with the problem of bringing a Burmese Buddha into the United States and having customs agents insist it be decapitated so they can search for contraband. Yet these things are commonplace in the lives of Dale and Patricia Keller, American-born designers whose business has been based in Hong Kong for twenty-five years. Together the Kellers have designed more than a hundred hotels, including China's tallest hotel, the Jin Jang Tower in Shanghai; I. M. Pei's Fragrant Hills in Beijing, the Kuala Lumpur Hilton and the Hong Kong Regent.

The Kellers, who speak of their experiences as "odysseys," are expert in fields as wide-ranging as Korean stoneware, Tibetan snuffboxes and jewelry of the Raj period. They can tell you why Thai Buddhas have long arms and who the newest Hong Kong sculptors are. They saved the bronze statue of Siva from meltdown in an Indian foundry, and negotiated with customs to have the Buddha's head X-rayed rather than removed. So it's somewhat odd to find a sliver of their life focused on New York and an apartment in the venerable Dakota.

"The Dakota apartment started as a pied-à-terre," Dale Keller says, "and just grew bigger. We come to New York frequently because it's the center of the design profession. We want to keep up-to-date with new ideas and new technology." For Patricia Keller the city is a source of constant surprise. "We spend time in Asia searching through out-of-the-way places for special pieces, and then we come to the States and are often surprised to find that everything is readily available in stores and galleries."

Not quite everything. The Dakota apartment is furnished with a unique collection of Asian art that no store in the world could assemble. The art and antiques stand in interesting contrast to the apartment itself, which the couple restored to its late-nineteenth-century glory. The front door is made of heavy Honduras mahogany—"very, very thick, to keep out the sound," says Dale Keller. The

OPPOSITE: The Manhattan skyline punctuates the view from the master bedroom of Dale and Patricia Keller's apartment in New York's Dakota. The Kellers, who have designed the interiors of some of the Orient's most luxurious hotels, have refinished much of the original detailing, including the mahogany window frames, doors and parquet floors.

TOP LEFT: Their Asian art includes a bronze Siva Nataraja figure from southern India and Tibetan silver ceremonial cups. Vermeil boxes at left. CENTER: The Kellers in front of a Chinese calligraphy screen in the master bedroom. LEFT: In the dining room a *ruyi*, a Chinese scepter, in front of an oxidized copper panel by Hong Kong sculptor Cheung Yee.

FOLLOWING PAGES: A Burmese lacquered-wood Buddha in the living room was probably once completely covered in gilt. Vase, left foreground, is 12th-century Persian. A spherical sculpture by Bertoia rests on a Southeast Asian bronze drum near the hearth. An unusually large storage jar to right of fireplace is Late Ming. The piano is a 19th-century Bluthner. Wallcovering here and in the dining room is from Karl Mann.







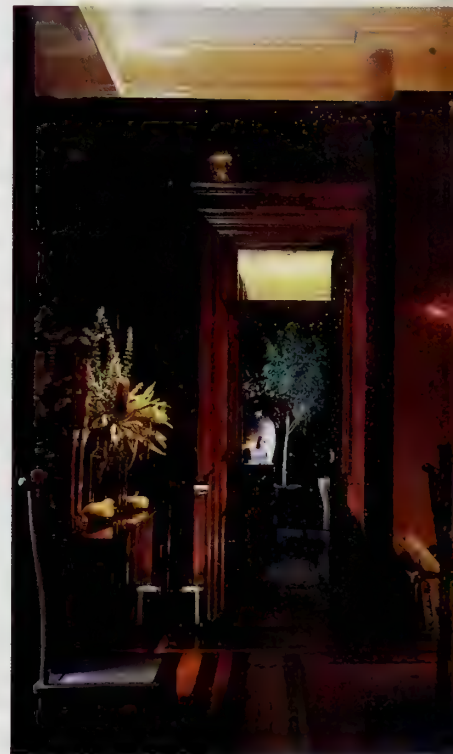






LEFT: In a living room vignette, a Ming jar, a Han terra-cotta funerary horse and a pair of copper, silver and coral Tibetan trumpets rest on Chinese lacquered-leather storage trunks. Contemporary brass lamp by Milo Baugham.

OPPOSITE: The cranberry-glass chandelier in the dining room was made in 1835 in Birmingham, England, for a Katmandu palace. Bronze standing Buddha is 18th-century Thai. The freestanding gilt mirror at right screens the kitchen. Japanese lacquered bowls designed by Dale Keller. BELOW: Typical of the Dakota's architectural details are the deeply molded Honduras mahogany door surrounds. Among the Kellers' adjustments to the floor plan was the alignment of the master bedroom, dining room and living room doors.



entrance hall has rare brown-marble tiles and old ceiling lanterns. Inside, the living room, study, dining room and bedroom all front Central Park. "We love the fact that the main rooms face the park," comments Dale Keller. "In the dining room, we even used a large mirror as a divider—it gives everyone at the table a spectacular view."

The floors throughout are oak, cherry and walnut parquet, original to the apartment, as are the mahogany shutters and door surrounds. Although no two apartments in the Dakota are quite alike, it is fair to say that nowhere in the building or in New York City does such Victorian

polish coexist with chandeliers from Katmandu palaces or Korean screens instructing the viewer in court protocol.

The Kellers, great prowlers of Asia's night markets, learned the fine art of bargaining long ago. They are intrepid, and early in their travels might buy antiques with little knowledge of their authenticity. Their seventh-century Korean stoneware collection—"interesting because it's so architectural"—was started when Dale Keller paid one dollar in Korea for a chalice he thought was beautiful. He took it, wrapped in newspaper, to the director of Korea's National Museum, who could tell by touching it that









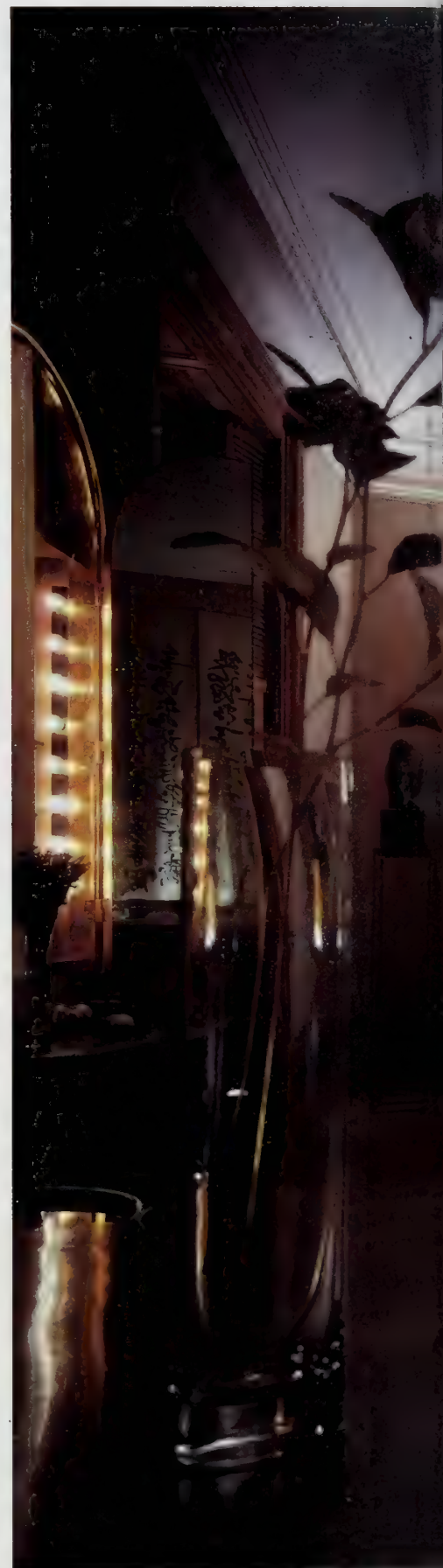
ABOVE: In the study an 18th-century Korean silk folding screen depicts instructions in court protocol. Porcelain vase in corner is 17th-century Korean. Wallcovering and chair upholstery are from Clarence House.

RIGHT: Patricia Keller designed the bed and the velvet and bronze-laminate armoires in the master bedroom. Chinese calligraphy screen, dated 1635, was an imperial commission; scrolls were bought separately and mounted. Cambodian stone head at left is 12th century. Rug is tie-dyed canvas. On the table in the foreground is a lacquered Japanese tray holding a Mughal dagger handle encrusted with cabochon rubies.

the piece was authentic. Later, pottery expert Bernard Leach taught them to validate a ceramic piece by "touching it, listening to it and even licking it to determine the hardness of the material. Highly fired objects like Korean pottery absorb almost no moisture," explains Dale Keller. "If it's terra-cotta, you get a big wet spot." Although they still use such humble tests on the things they collect, the Kellers sometimes travel with a sophisticated ultraviolet "black light" about the size of a hair dryer that allows them to see "every nick that has been filled in on a piece."

"Most people," Dale Keller adds, "are afraid of looking like fools by asking if they've made a mistake. We've learned a lot from mistakes."

The Kellers don't mind being wrong, just as they don't mind mixing the stateliness of a Dakota apartment with the art of a different culture. Timidity, after all, never made for an interesting designer. Or an interesting life. □













# Paeon to Glamour

## *Dramatic Formality for an Italianate Villa in Beverly Hills*

INTERIOR DESIGN BY ILLYA HENDRIX, ISID, AND THOMAS ALLARDYCE, ISID

TEXT BY JOHN GRUEN

PHOTOGRAPHY BY MARY E. NICHOLS

THE OWNERS—he, the president of a large automotive sound and telecommunications company; she, a former film and television actress and singer—knew precisely what they wanted: a resplendent Italianate villa recalling the glamour of old Hollywood. The fantasy included a vision of Jean Harlow in a white satin dress

descending a regal staircase, or Marlene Dietrich languorously trailing her furs on the marble floors.

"We wanted to recapture the allure of Hollywood in the twenties and thirties," says the young wife.

"We wanted to bask in the sophistication and elegance of a time when stars were stars, when homes were

enchanted palaces," says her husband.

The couple and their four young children had previously lived in a rather dark Tudor mansion. It was time to exchange darkness for light, somber comfort for radiant luxury. Their fourteen-room Beverly Hills villa, built in the late 1920s, offered all this and more. Architects, land-



A Beverly Hills villa built in the 1920s Italian style was "given an air of Hollywood glamour" by Thomas Allardyce and Illya Hendrix. OPPOSITE: A coffered ceiling with leaded-glass skylights and a patterned marble-and-granite floor were added to the entrance hall. Two Aubusson tapestries heighten the dramatic effect. Bench fabric, Karl Mann. Carpet here and in bedroom from Stark. ABOVE: The living room's black marble accessories and paired Louis XV-style chairs contribute a symmetrical richness. Chair upholstery and pillow fabric, J. Robert Scott. Sofa fabric, Manuel Canovas.



scapers and artisans were hired to transform an already imposing structure into a magnificent one.

The house was completely gutted, the walls realigned, replastered, repainted. Old tiles and ceiling details were removed. The smallest rooms were turned into closets; the largest, discreetly fitted with the most up-to-date electronic equipment. The grounds were redesigned to resemble the lawns, fountains, pool and gardens of a villa in Tuscany.

Two imaginative young designers—Thomas Allardyce and Illya Hendrix—were brought in to oversee the entire structural operation.

"The owners wanted high formality yet a feeling of youthfulness," says Allardyce. "The house was to be about grandness, elegance and glamour, but also a place of ease and relaxation. They wanted drama yet insisted on conviviality."

"We were given total freedom," says Illya Hendrix. "It was a great responsibility. The challenge was to produce a look of ultrasophistication without overwhelming the residents or their guests."

Indeed, to enter this house is to be stirred by memories and images of Hollywood past. The entrance hall sets the tone, with its coffered ceiling and theatrical staircase, its gilded urns and Aubusson tapestries.

In the softly lighted salons, one can envision a formally garbed Gable and Lombard, Hepburn and Tracy sipping apéritifs. In the black-and-silver dining room, they might be seated around the mahogany-and-gilt table, glimpsing their own *soigné* reflections in the black mirrors set in black-lacquered paneling, as candles and chandelier bathe the room in an incandescent light.

"We're still fairly young," says the husband, "and, frankly, we wanted

Ebony, used often in the formal downstairs rooms, borders the dining room's white-oak parquet floors and accents the Neoclassical table. Ebony-and-gilt chairs are North Italian. Black mirrors are set into lacquered wall panels. Fabric by Scalamandrè. Baccarat crystal.













"The house was to be about grandness, elegance and glamour, but also a place of ease and relaxation. They wanted drama yet insisted on conviviality."

to live out a fantasy. At the same time, the objective was to come up with a finished product that we could grow into, not grow out of. This house is forever. We'll grow old here and our children will grow up here."

The upper floors of the villa echo the detail and spatial generosity found throughout the lower reaches. But here the tone is more intimate, the color more subdued. The parents' suite, in a separate wing from the children's rooms, offers complete seclusion. The suite, an eclectic though still elegant mix, suggests a world

where the owners can find a privacy not always accessible in the flow and pressures of their daily lives.

"We're not merely satisfied, we're thrilled with the results," says the wife. For their part, the designers were elated by their clients' enthusiastic response to the house.

"They gave us their trust, and we gave them our best," says Illya Hendrix. "When they threw their housewarming party, with everyone and everything looking so smashingly beautiful, we knew we had achieved something rather special." □



LEFT: The designers continued a muted mauve tone in the master suite. Bed and window fabric, J. Robert Scott. Silvered accents are provided by the striped chairs, a sterling coffee set and cachepot, and silver-leaf painted table.

ABOVE: A newly created pool area and balustraded terrace suit the villa's classical Italian style. The owners had "fallen in love with the Villa d'Este and Tuscany," and sought to bring some of the atmosphere to their house.





LEFT: Collaborating with musicians has long been a familiar process to singer-songwriter Paul Simon. And collaboration was also elemental for his new summer house on Long Island, designed by architect Paul Krause, who has known the musician for over 20 years.

RIGHT: Among Simon's prized possessions is a miniature wooden jazz ensemble that sits on a mantel in the living room. He calls the painted shop sign "Guns and Phonographs."

BELOW: "I was trained as a modern architect," says Krause, "and we were taught to appreciate classical design but not to copy it. Since Paul didn't want a modern house, I did my own version of 'old.'" The result is a Shingle Style cottage with a columned porch at one end, a double-pitched roof, and dormer windows that open onto southern ocean views.

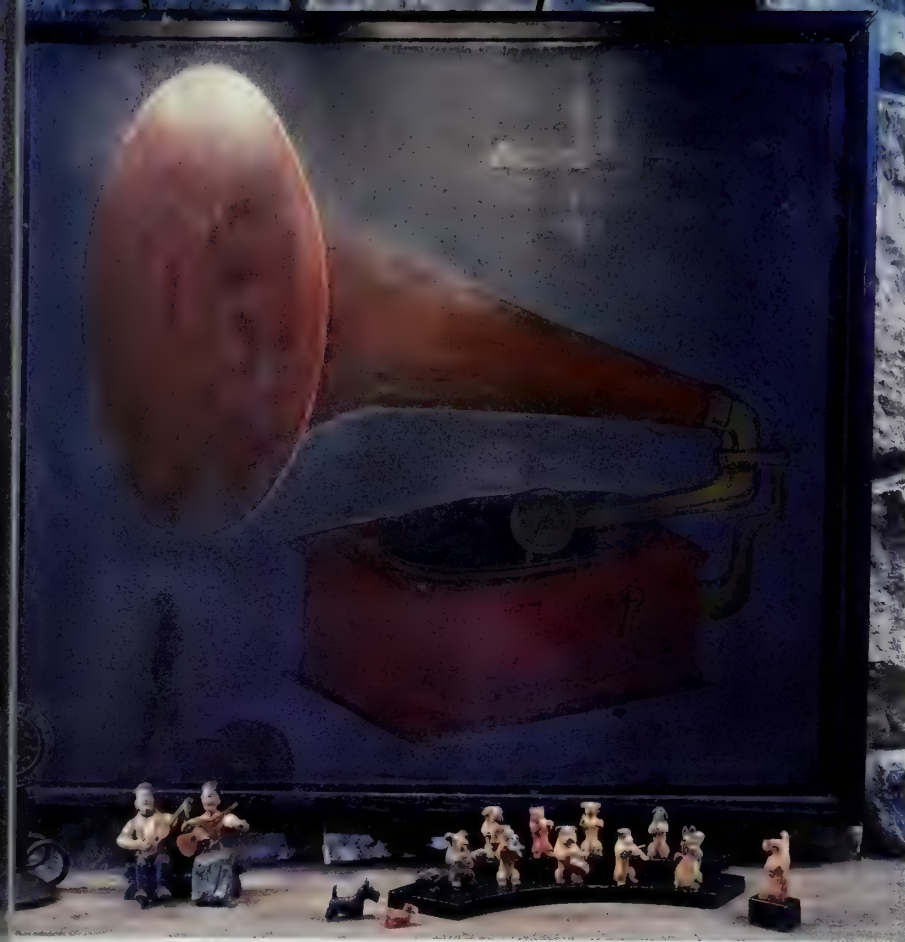
ISAAC WINTER

## ARCHITECTURAL DIGEST VISITS: Paul Simon

ARCHITECTURE BY PAUL KRAUSE  
TEXT BY JUDITH THURMAN  
PHOTOGRAPHY BY JAIME ARDILES-ARCE







IT'S OBVIOUS TO everyone but the natives of New York that in order to relax you have to stop trying to get things done. They are torn between a craving for obscurity and a terror of not having enough to think about. You can always tell one of their vacation colonies. It emits the hum of a twenty-four-hour supermarket.

Paul Simon has been listening to the world long and closely enough to appreciate the sound of the ocean, unaccompanied. "It's good for the ears," he says. The village on Long Island to which he now pays his taxes has long been a retreat for artists and theater people. Simon's nearest and only visible neighbor has been painting the landscape for forty years. His own house stands on the adjacent cliff, from which it is a five-story drop or a fifteen-minute walk to a rocky beach barely wide enough for a blanket. Simon has decided that if it gets too peaceful he can always worry about erosion.

The musician likes to understate things and himself with a touch of irony. His manner, like the way he lives, has the reserved informality of his singing voice. It reminds you that for all his fame and despite the range of his work, he is also one of the great bards of urban solitude. Living on the cliff has been conducive to the kind of slow incubation his songs require. He thrives on the energy and sense of movement the ocean gives him, and on the light that streams through his geometric windows. If he keeps them bare it is partly because, as he puts it, "I think best—I like my own thoughts best—in the morning sun."

Once he bought the land and began to consider building options, Simon received a flood of warnings from various friends who promised him "an ordeal. You won't get the house you want," they said, "and your disappointment is going to be directly proportional to your budget overrun." The composer laughs: "I loved the process from start to finish, and I was surprised at how involved I wanted to be in it." He is not only still speaking to the architect, but they



"I think best—I like my own thoughts best—in the morning sun."

have been friends since 1961. Paul Krause met Paul Simon when the former was rooming with Art Garfunkel at Columbia University's School of Architecture. They were a threesome at the jazz clubs and on the basketball courts of the Upper West Side, and for the last fifteen years Krause has been helping Simon expand and reshape his New York apartment. "He's quiet now," says the architect, "but every summer Paul gets an urge to work on another section of it. He isn't happy unless he comes home to a change."

It's a shame, perhaps, that Simon and Krause don't want to collaborate

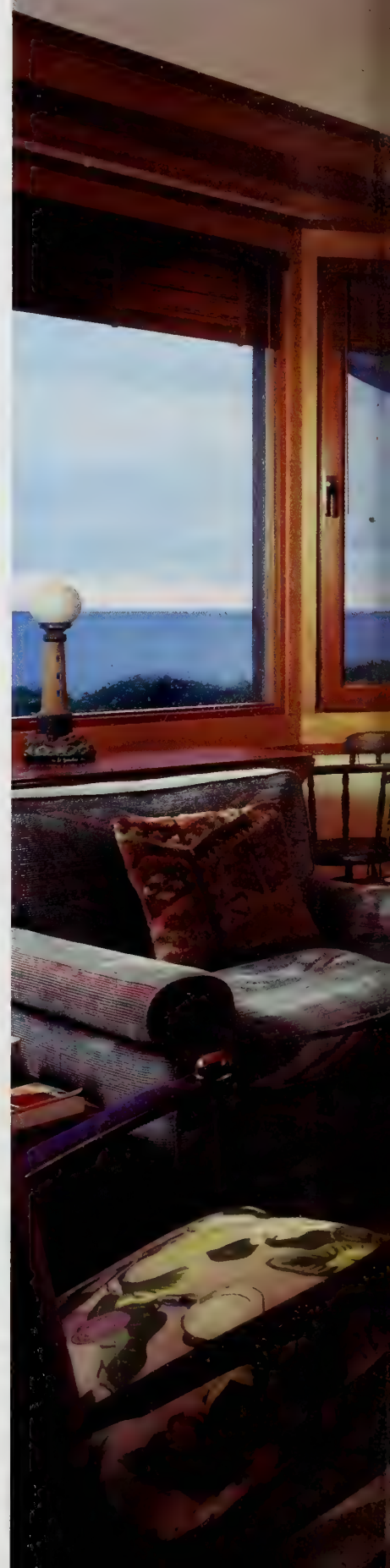
on a musical comedy called *Off the Walls*, about an architect and a client. Kidding each other through their conflicts has given them the material for it. Krause is still amused by the conversation they had after touring the property together. "Paul," said the musician. "I want something kind of old. Can you do that?" "I don't think so," Krause replied. "Why not?" "Because I'm a modern architect."

The house Simon saw in his mind's eye was a version of the classic American summer place: a shingled cottage with a double-pitched roof and dormer windows. Krause set aside his academic prejudices and discovered to



ABOVE: The geometry of the roof and dormers produced strong angles indoors. "I can sit in one place all day watching the shadows move and the colors change," says Simon. He furnished the dining area with a circa 1840 pine table, Windsor chairs and a hooked rug.

RIGHT: A 19th-century pine blanket chest on a hooked rug is centered in the comfortably furnished living room. In the foreground is a Shaker rocking chair. An American candlestand with a checkerboard top holds a glass lamp formed of multicolored grapes.









his surprise that he could not only accommodate the genre to his own style but that it was a "joy" to do so. He even came around to thinking that "dormers are terrific," despite the fact that "drawing them at Columbia might have been grounds for expulsion," he adds jokingly. Simon's dormers are triangles, modern in their depth and scale, that flood the entry/dining area and master bedroom with oblique shafts of light.

As the plans took shape the architect found himself helplessly attracted to other old-fashioned amenities: a columned porch, which provides the living room with a third exposure; and an "aerie," a tower room reached by a narrow wooden stair, whose only function seems to be its charm. It was Simon's idea to leave the underside of the stairs exposed, and it is one of the many details that inspire him to call the house "a piece of working sculpture."

Because Krause trusted the openness of his client to unconventional solutions, he took certain liberties in interpreting Simon's requests. To keep things "small and not grand," he decided that there should be no formal dining room. Simon kept wondering where he was going to eat, and his concern lasted until he gave his first dinner party in the dramatic space of the entrance hall. Simon's only complaint now is that "it's hard to get friends to drive out here for dinner."

Krause also understood the potential conflict between Simon's hospitable nature and his need for privacy. This prompted the architect to design a bridgelike landing that isolates the master bedroom from the guest rooms on the same floor. Perhaps because it doubles as an informal studio,

A primitive-style family portrait hangs on the fieldstone chimney, which partitions off the master bedroom from a sitting area. In front of the pine sea chest is a child's leather wing chair. Krause says he incorporated niches in his design for two reasons. "I love niches. And I know how much fun Paul has looking for the perfect things to fill them with."









the musician's bedroom feels like the emotional center of the house. At the far end, a fieldstone chimney divides the sleeping quarters from a small sitting area and a domed bath. The pitch of the ceiling gives the space the airiness of a hayloft, but it could also be looked upon as a modern version of the poet's garret.

"Writing a song is always part intuition and part technique," Simon explains. "I have to play the music over and over before I find a theme or a central image or a piece of dialogue I can hold on to and develop." One of his more eccentric work habits is to bounce a rubber ball against the rugged angles of the walls and ceiling. This, he claims, is an indigenous New York pastime—"indoor stoopball."

Even before he lived there, the house on the cliff had an impact on Simon's music. "The year we broke ground, I wasn't working on a new



RIGHT: A carved American Renaissance pedestal, circa 1865, a Shaker rocking chair and a guitar rest in front of the bedroom alcove, which looks over the cliff toward the ocean.

BELOW: Simon's guitar rests between two contemporary bentwood armchairs in the sitting area.







ABOVE: "It's an informal house that blends into the rugged site," says Krause. The lone black pine on the lawn was a gift to Simon from his brother.



From the bridgelike second-floor landing, which separates the master bedroom from guest quarters, a short exposed staircase leads to a tower room. A seascape by Balcomb Greene hangs over a mid-19th-century American Windsor settee in the dining area. Rug is northwest Persian.

project," he relates, "and I would drive out to the site from my old summer place to hang out with the crew. There was the same sort of mutual respect, of give and take, that goes on among good musicians. And it was on the drive that I first started listening to a cassette a friend had given me—*Gumboots: Accordion Jive Hits, Volume II.*" That was the Soweto instrumental music, the *mbaqanga* ("township jive"), that inspired Simon's recent Grammy-winning album *Graceland*.

Once the house was finished, its owner furnished it without professional assistance, although he sometimes collared Krause for a shopping trip. His collection of folk art and hooked rugs immediately "felt right" when he installed them, as did the country chests and tables he bought locally. The décor is spare and personal. It reflects a penchant for nautical fixtures and a real passion for eccentric lamps. There are hints, everywhere, of Simon's vocation, but none of his renown.

In feeling his own way, piece by piece, the musician concedes that he made some mistakes. "You can plug an empty corner by sticking an interesting object in it, just as you can try a clarinet in a dull part of a score. And they'll do until your sense of the whole is clear enough to replace them. But it's always the fine-tuning that takes the time." □



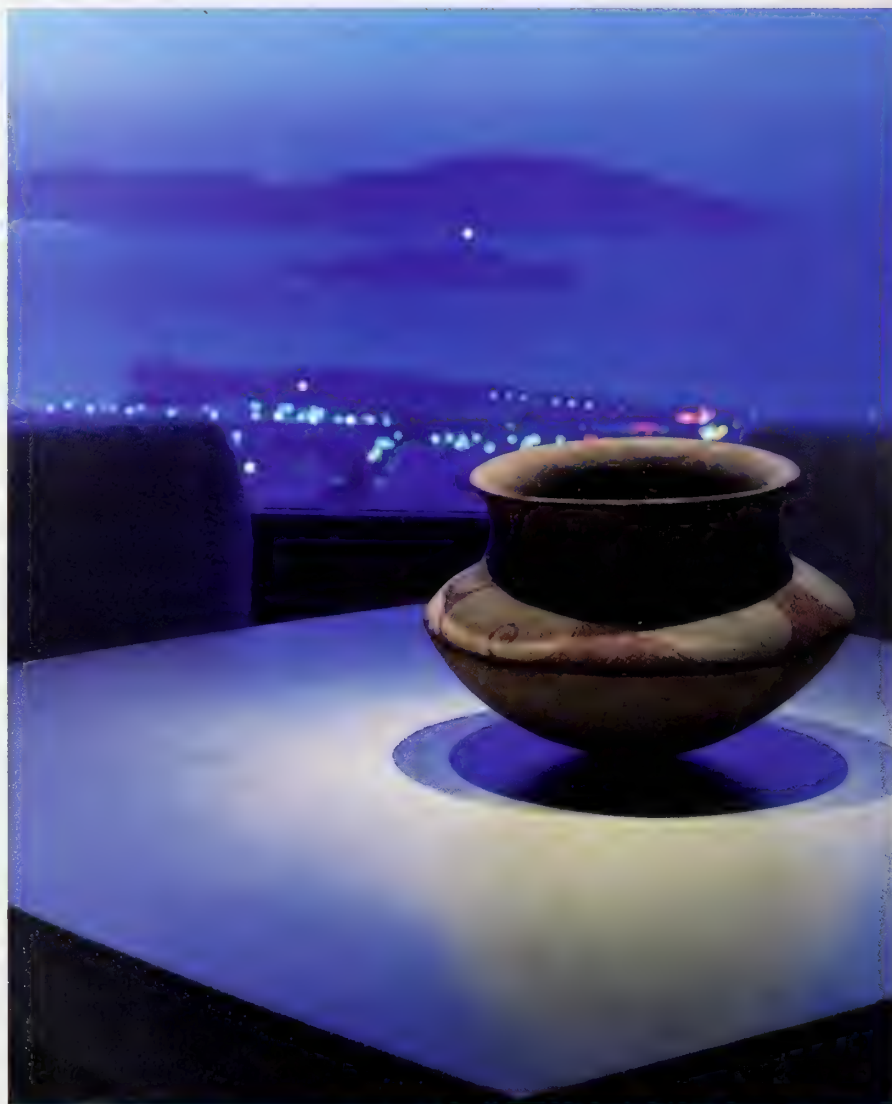
# On Russian Hill

## *Transforming a 1920s San Francisco Residence*

INTERIOR DESIGN BY ROBERT HUTCHINSON, ASID

TEXT BY JAMES D. HOUSTON

PHOTOGRAPHY BY JOHN VAUGHAN



Integrating modern and ancient elements, Robert Hutchinson designed a Renaissance Revival penthouse apartment in San Francisco for a professional couple and their child. ABOVE: Low tables with a stone-finish lacquer accentuate the many antiquities in the rooms, including a Ban Chiang vessel from Thailand. OPPOSITE: In the living room, an untitled 1980 painting by Laddie John Dill counterpoints a 10th-century Ding ware bowl (on table) and an 18th-century Korean hatbox used as a planter. Among the objects displayed on built-in shelves are a 12th-century carved stone sarcophagus cover from the Philippines and a collection of 14th-century Thai storage jars.

WHEN HE FIRST SAW the apartment his clients had found on top of San Francisco's Russian Hill, designer Robert Hutchinson discovered two features that would be particularly challenging. One was inside the building and the other was outside.

The apartment is high enough to command an unobstructed view of some of California's most spectacular scenery. To the north it looks toward Golden Gate Bridge, with Angel and Alcatraz islands rising from the shimmering waters of the bay, and Marin's Mount Tamalpais in silhouette against the sky. Other windows look south toward other legendary landmarks—Twin Peaks, Nob Hill, the city end of the long Bay Bridge.

"Every window is like a painting," says Hutchinson, who decided at the outset that "one cannot compete with such vistas." While providing him with vivid images to play against, the visual feast required a background of subtlety, as well as lighting that would enhance the nighttime panorama.

The building itself dates from the 1920s, when the Italian Renaissance style was in vogue—evident in details such as marble paneling around the fireplace, black marble baseboards, and rows of ornate brackets decorating the main room's coffered ceilings. "I felt it was my duty," Hutchinson says, "to make the best of what was there and to add furniture that would serve as a bridge—that would resemble pieces from the period but also blend with modern tastes."

The result is an example of Hutchinson's vision and originality. For the owners—a husband and wife, with daughter—who live there most of the year—he created an interior that is true to the terms of the space itself. Yet it also bears his signature, incorporating furniture of his own design with objects from the ancient civilizations of Asia.

In the living room, ample chairs and a sofa upholstered in natural linen hark back to the 1920s. Pillows are bordered with black ribbon to echo the black marble baseboards. The edges of the sofa tables bow out

















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slightly to create a sculptured look, enhanced by lacquering that resembles sandstone.

The fabrics and lacquer catch and amplify the northern light reflecting off the bay; at the same time, the scale of the pieces, which are built close to the floor, directs attention downward, away from the elaborate ceiling. "Otherwise," Hutchinson says, "it's always hovering over you; it's right on top of your head."

Between two picture windows, a gilded bronze Thai figure sits in front of a mirror framed in sandblasted white marble. A solid drum, lacquered red with a white marble center, is held by black-lacquered supports. From the front the drum could almost be a temple gong, so that this elegant composition of marble and lacquer, glass and gold has the look of an altar artfully fusing

the ancient and the contemporary.

Elsewhere in the living room, a former bookcase holds Thai storage jars, a twelfth-century sarcophagus cover from Mindanao and a stone architectural fragment that is dramatically underlit thanks to translucent shelving.

In the dining room, Hutchinson has assembled another bold mix of ingredients to bring the flavor of a 1920s salon into the 1980s. Here, early English tables and chairs, a Song Dynasty ceramic pillow and a paneled Japanese calligraphy screen from the nineteenth century are lit by an Italian gilt and iron chandelier. Originally gessoed in gold leaf, the chandelier is now a venerable crown of unrestored gilt-on-rust.

Both of these rooms, and the entrance hall, have been keyed to the dusky rose of the marble fireplace.

All the doorways have been marbleized, and the walls at midday might be called salmon, though the color varies with the hour and the position of the sun. Sometimes it is coral, sometimes light brick, sometimes luminous with the deep blush of a good white Zinfandel.

At night, say the owners, when the oversize candles on the chandelier begin to glow like lanterns, the light reflecting off the wall merges with the glitter around the darkened bay to bring out the best in everyone seated in the dining room. It is a setting where dinner parties never end early, where guests linger for hours.

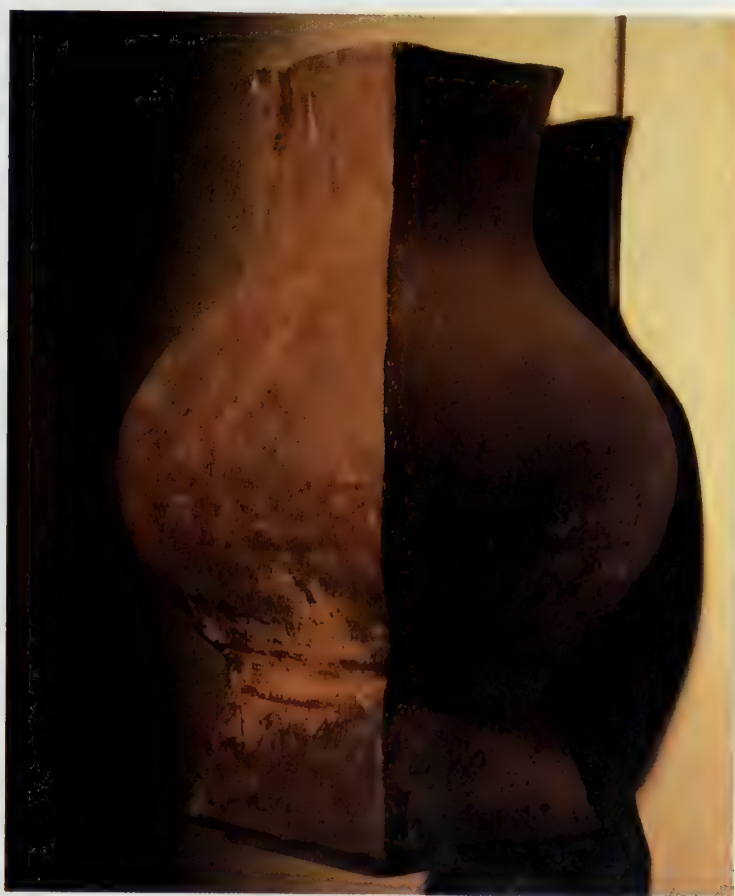
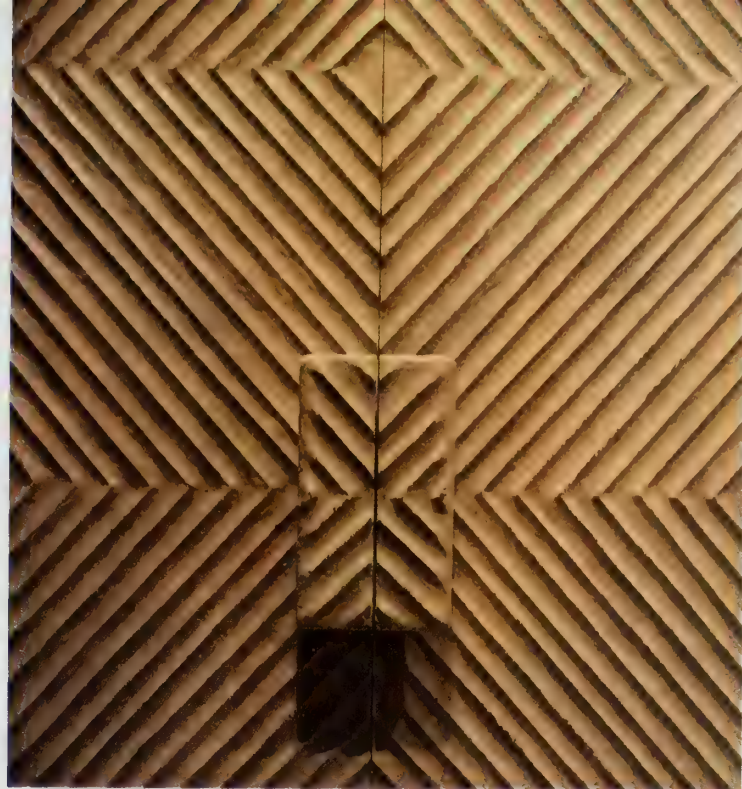
"These vistas become part of your personality," says Hutchinson. "This apartment has ended up being a fantastic nightspot for the owners, yet when they dim the lights they also have the quietest kind of ambiance. Many people, when they think of San Francisco, think of Victorian houses and gracious living in that style. But things are changing. Before long a great part of San Francisco will be the modern apartment experience done well." □

PRECEDING PAGES: The blending of contemporary and ancient continues in the living room, where a 14th-century gilded bronze Thai figure rests on a console table of Hutchinson's design. At left window are two Han Dynasty storage jars. OPPOSITE: A Japanese calligraphy screen occupies one wall of the dining room; an 18th-century wooden bowl on the dining table is also Japanese. At the entrance to the room is a Queen Anne chest-on-chest; atop it is a 19th-century African pottery vessel. ABOVE LEFT: "My aim," Hutchinson says, "was to tie the charm of the old world to the charm of the new." ABOVE RIGHT: A bath was remodeled into a bar, with onyx countertops and walls.









LEFT AND TOP: In the master bedroom, Hutchinson created surfaces on the doors and walls to echo the textures of ancient objects. Lining the granite windowsills are Chinese and Japanese ceramic pieces, including a Cizhou ware incised glazed jar, and a Han Dynasty painted pottery horse-head. Cotton upholstery fabric from Brunswick & Fils. ABOVE: A *fanghu*, or square wine vessel, from the Han Dynasty is mounted on one wall.





ABOVE: Fascinated by the mystery and exoticism of the Tarot, Niki de Saint Phalle has created a complex of artworks representing the ancient cards. The Sun, card XIX, symbol of enlightenment, surmounts an arch overlooking the Tuscany landscape. The location is especially appropriate, since the game of Tarot is presumed to have originated in Italy.



LEFT: "Is the Tarot pack only a game of cards?" asks Niki de Saint Phalle. To the artist it is much more. Her Garden of the Tarot is the fulfillment of an astrologer's prophecy of many years ago. Each structure represents a Tarot card, and the Empress, in the form of a sphinx, is Saint Phalle's residence and studio.



TEXT BY PRINCE MICHAEL OF GREECE  
PHOTOGRAPHY BY MASSIMO LISTRI

# House of Cards

*Niki de Saint Phalle's Tuscan Fantasy*

IN TUSCANY NEAR the medieval village of Capalbio stands a giant group of multicolored sculptures, in striking contrast to the rural setting. They are the work of Niki de Saint Phalle, descendant of an aristocratic French family with American connections on her mother's side.

Niki de Saint Phalle's idea for the Garden of the Tarot goes back a number of years. "When I was twenty-five," she says, "an artist friend urged me to go and see Gaudí's garden in Barcelona and promised it would change my life. I went, and sure enough it did. Ever since then I have wanted to do something of the sort.

"In a sense, my whole life has been a preparation for this project. I've visited fantasy gardens at Bomarzo, near Viterbo, and the Watts Towers in California. I did trial runs, so to speak, when I created the *Golem* in Jerusalem and the *Dragon* in Belgium. My first concept was for a mythological garden."

As it turned out, the artist's eventual choice fell on the mysterious figures of the Tarot, which had always fascinated her. "I'm convinced that the Tarot cards contain an important message for us," she says. "Their origins, for one thing, are shrouded in mystery. I think that the ancient Egyptian priests passed on their secret knowledge through the twenty-two pictorial symbols we know as the Tarot. Later, Tarot cards became very popular at all levels of society and began to be used as playing cards. As time went by, they shed their original meaning. Anyway, I have created my own sculptural version of the Tarot."

Niki de Saint Phalle probably drew the luckiest card in the pack the day she mentioned her project to Marella

LEFT: The Falling Tower, representing card XVI, is "the card of divine destruction," says Saint Phalle. Jean Tinguely's machine depicts lightning striking and toppling the tower.





ABOVE: The major structures of the Tarot garden. At left, the Empress, card III, also called the Great Goddess, in which Saint Phalle lives and works. At center, the Magician. Background, the Falling Tower and the Emperor.

BELOW: A serpent approaches the Magician. Most of the materials for the sculptures are made on the property, and work is done by local craftsmen. "Italians," the sculptor observes, "have an ancestral instinct for fantasy."



Agnelli. "I had known Marella before her marriage, and one day we met by chance at St. Moritz. At one point, when we were on a long mountain walk together, I asked Marella if she knew of a place where I could build my fantasy garden. Later she mentioned the idea to her brothers, Prince Carlo and Prince Nicola Caracciolo, and they said, 'Why not do it right here?'—'right here' being the farm the family owns in Tuscany. I had already completed a maquette of the project, in the shape of a horseshoe, and the site they offered me on their land had exactly the right contour."

This generous offer chimed perfectly with Niki de Saint Phalle's great affinity for Italy. Furthermore, an astrologer had once told her she would create the crowning masterpiece of her life in Italy.

Once the site had been selected, the next task was to find the financing for what was bound to be an exceedingly costly project. At this point a Jacqueline Cochran representative made a proposition for a perfume that would carry Niki de Saint Phalle's name and be marketed worldwide. "That deal, coming immediately after the Caracciolos' offer, was nothing short of providential," she remarks. The perfume was a gigantic success and provided the money she needed.

She had begun work on the fantasy garden some time before, in collaboration with Jean Tinguely, her former husband and still her creative associate. "Already, in 1979, he was working on the metal framework of the first big Tarot sculpture, copying a small maquette I had made. You see, this fantasy garden is like a cathedral; it's the work of many people. The Italians in general have preserved an ancestral instinct for fantasy, and people have come from all around here to encourage me. Also, I don't think this project could have been as

OPPOSITE AND COVER: The Magician, card I of the Tarot, is traditionally associated with alchemy and astrology. "He represents primal energy in its most creative and active form," says Saint Phalle. She relates the Magician to her inspiration for the fantasy structures.











beautiful anywhere else but Italy, because the basic materials here are incomparable. We've even constructed our own kiln, which we use to make most of the ceramics.

"I've always dreamed of living inside a sculpture, inside round shapes," she continues. "Now I have built this into my lifelong dream of a fantasy garden and have made one of the sculptures my headquarters. These days I get up at 6:30 A.M., listen to music and go through my exercises. The workers arrive at eight. I've ended up working to the rhythm of a building site, which has totally altered my existence. Before, I lived my life in isolation; now I'm part of a collective effort." The truth of this is very evident to the visitor, who is welcomed democratically by the sound of Italian pop music blaring from a worker's transistor radio.

The constant difficulties Niki de Saint Phalle has encountered in building the garden have in no sense weakened her resolve. Far from it. She has even drawn new sources of inspiration from the experience, to such a point that she swears her hands "are radio-controlled. What I believed would be the worst disasters turned out to be spectacular successes. For instance, I wanted to put a huge hand above the card representing the Magician, who is primal energy and the masculine principle governing the universe. When the sculpture was nearly finished, I suddenly realized the hand was far too big, out of proportion to the rest of the piece. I couldn't tell Jean Tinguely that, or the worker who helped me make it. What was I to do? Well, it occurred to me that the hand would seem less large if I covered it with pieces of mirror. That's how I discovered the special magic of mirrors, which I have used here so freely.

"Again, I wanted to depict the Emperor—who symbolizes law, father-



ABOVE: In the artist's bedroom, on the second level of the Empress structure, sensuously curving walls form an alcove for the bed.

BELOW: A winding narrow stairway with mirrored risers leads from the studio to the bedroom. Ceramic tiles decorate the light fixture.



OPPOSITE: In her design for the fireplace in her studio, Niki de Saint Phalle has utilized one of her favorite materials—bits of mirror. Large circular windows with metal covers flank the fireplace, and hexagonal tiles cover the floor.







OPPOSITE: A ceramic snake looks benignly down on the bathtub, for which its encircling body forms the sides. Mirrored ceiling and shelves and white openwork walls give an illusion of ice and snow. Steps lead to the studio crowded with small works in progress.

hood, tradition and authority—as a castle. The right-hand corner of the castle has a tower on it, and it turned out a total catastrophe. I panicked and called up Tinguely; he took the first plane down and agreed to put one of his sculptures on top of the thing. Then he told me, 'I'm going to open up that tower,' and that's how it became the Falling Tower, which is the card of divine destruction.

"In the end I've learned an important lesson: Not only am I *making* the Tarot cards, I am also *living* them, playing with forces that must be respected. So I've developed a certain prudence in regard to the cards I choose to represent. We recently completed card XIV of the Tarot, which is Temperance, something the modern world has lost sight of. Temperance also implies integrated duality, and the guardian angel is its personification; I think that accounts for my present state of well-being."

Niki de Saint Phalle's Garden of the Tarot is a sublime folly, a match for anything built on the caprice of an eighteenth- or nineteenth-century prince. It is also a local attraction and a home as original as its creator.

"Recently," she says, "the Garden of the Tarot became part of a Franco-Italian foundation created by Marella Agnelli. Once the garden is completed, my work will be over and I'll move out. I'll go somewhere else, farther away, and start a new project.

"Among other things, this project has taught me how to go beyond what I thought were my own limitations. Ever since I started work here, I've been living outside time." □

RIGHT: Temperance, card XIV of the Tarot, is depicted as a winged figure preparing to take flight from a sphere representing the world. Saint Phalle envisions Temperance variously as "a virtue our modern world has lost," "integrated duality" and "the guardian angel."



ABOVE: In a recess in the bath, perfume bottles and a heart-shaped vase containing a single rose are lost in a prismatic setting. Mirrored pieces create an exotic fusion of light and color.





# Caribbean Folly

## *Lord Glenconner's Villa on Mustique*

TEXT BY AILEEN MEHLE  
PHOTOGRAPHY BY DERRY MOORE



ABOVE: When Lord Glenconner started to build the Great House on Mustique in 1978, he carried out the basic plan that had been designed by the late Oliver Messel. "I wanted something rounded, to avoid having long, low roofs and perpendicular palm trees, which would have been too severe," Lord Glenconner recalls. The house, with a central dome based on the ones of Hagia Sophia, Istanbul, was built of coral stone quarried in Barbados with Chinese tiles around the dome.

RIGHT: The Chinese window tiles allow filtered light into the domed main room. "Most of the furniture is black because the house is white," says Lord Glenconner. In the center is an ebonized Victorian conversation piece. The columns are topped with palm fronds covered in copper. A pair of early Kangxi ginger jars on the stone console at right came from his house in Scotland.













AN ENGLISH LORD with a castle in Scotland dreams of his dream house. A grand folly it must be, a faraway fantasy, a radiant mini-Taj Mahal, a magical retreat, assembled of materials and filled with treasures collected from all over the world.

Because he is a practical English lord with a wife and five children, he not only knows exactly what he wants but exactly where he wants it. To ensure this, he will build it himself on a very small, very beautiful island, away from it all, untouched, shimmering in the sunlight—an island as much a fantasy as the house itself. "Often when I am away," says the master, Lord Glenconner, "I call to make sure that it's really there."

and legendary. They ventured to India and Hong Kong and the Philippines and Indonesia. In Bali they came upon carved wooden panels from which the front door of the Great House is assembled. The central dome was copied from those that abound at the mosque of Hagia Sophia in Turkey. The magnificent blue tiles that make up the lacy latticework of the windows are a blessing found in China.

But perhaps Lord Glenconner's most fascinating acquisition is the exquisite late-eighteenth-century white latticework marble pavilion he saw and fell in love with in Delhi. He knew just where to place it on his property to show it off to ravishing

center of the house's beautifully proportioned main room has been ebbonized to protect it from the salt air.

The main room is the heart of the residence—sixty feet long, thirteen feet high, with three ceiling domes rising even higher. Four white concrete columns, plastered in coral dust, tower from floor to ceiling, surmounted by capitals of palm fronds that are covered with copper. The window light filtering through the Chinese tiles lingers on a luminous mother-of-pearl harpsichord bought in London, a maharaja's Bohemian-glass chandelier, seventeenth-century ginger jars from Lord Glenconner's Scottish seat, nineteenth-century Ottoman glass lamps, a dhurrie rug

## Mustique, on which Lord Glenconner first set foot in 1958, was waiting to be discovered by a man whose family motto is "God will fill the sails."

The island on which Lord Glenconner first set foot in 1958 is Mustique, a jewel set in the Caribbean, waiting to be discovered by a man whose family motto is "God will fill the sails." His dream folly, an eight-year labor of love, is called the Great House, built of coral stone quarried from Barbados, inspired by the Far East and redolent of its sun-dappled languor and sensuality.

"I was determined to have no kind of cute, colonialish seaside villa here," says Lord Glenconner. Eastward from Europe he and his friend, the late Oliver Messel, the noted designer and scenic artist, drifted in 1977, imagining, as they traveled, something along the lines of what Messel sometimes called a "Turkish pavilion" and other times an "Indo-Asiatic ragbag." Messel's sense of humor was impish

advantage. Having bought it, he arranged for it to be taken apart piece by piece and shipped to Mustique in 180 packing crates, chaperoned by two Indian workmen, Hari and Lal. The trouble was, neither Hari nor Lal had paid the slightest attention when the pavilion was dismantled and hadn't the faintest idea how to put it back together again. Worse still, they couldn't speak or understand any English whatsoever. Lord Glenconner had to rebuild the entire pavilion himself. It took him three months, and he says it almost killed him.

The furnishings collected on his peregrinations were chosen not only for their beauty but for their ability to withstand the sea air. Everything is stone and marble, silver and mother-of-pearl, china and glass. Even the Victorian conversation piece in the

made in Jaipur (as are all the dhurries in the house), a mirror made by the master himself from shells bought in the Philippines. The extravagant mother-of-pearl and bone armoire and chairs gracing a corner are Ottoman from Damascus. The settee, covered in green-blue Indian silk, is nineteenth-century Portuguese Colonial. It is a glamorous, intriguing room, rather like a luxurious stage setting waiting for the curtain to go up. That magician with a room, Oliver Messel, would have approved and applauded.

All the furnishings in the Great House loggia and dining room were bought in India; the loggia, with its view of the sea and forest of stately palms planted by Lord Glenconner in 1964, is casually and comfortably done in Philippine rattan furniture.

OPPOSITE ABOVE: Framed against the latticework of the loggia at the back of the house are rows of palms planted by Lord Glenconner. In the distance is the small island of Bequia. OPPOSITE LEFT: The loggia is furnished with what he calls "Philippine Gothic" rattan pieces around an 18th-century Indian marble table. A pair of Chinese ceramic garden seats and a dhurrie rug made in Jaipur complete the décor. OPPOSITE RIGHT: A 19th-century Syrian armoire and matching chairs in a corner of the main room are inlaid with mother-of-pearl and bone. Against the latticework is a 19th-century Portuguese Colonial settee. The chandeliers throughout are made of Bohemian glass.









An eighteenth-century Indian marble table, Chinese ceramic stools and another of the omnipresent dhurrie rugs, so perfect in this ambiance, complete the picture. The alfresco dining area—where the likes of Princess Margaret and Mick Jagger linger over lunch under another Bohemian-glass chandelier, also made for a maharaja—is furnished in lighter rattan.

An Indian prince and princess could sleep in the master bedroom—just as if they were home in their pal-

ace. The nineteenth-century Mughal bed is shining silver, a four-poster intricately carved at the head and foot with silver latticework and precious peacocks and canopied in ruffled gauze. Other bedroom furniture was made in Cairo in the late nineteenth century. Especially prized is an eighteenth-century picture of a temple scene painted on cotton. The carpet and rug were bought in Kashmir last year. Put it all together and you have a marvelous *mélange* of things loved



LEFT: "I bought it because it reminded me strongly of my cook," says Lord Glenconner of the marble Italian bust that rests on the lawn outside the dining area. ABOVE: Lined along the walls of the dining area are 18th-century Indian bas-reliefs depicting elephants and lions. A side table holds a pair of 19th-century English candelabra representing palm trees entwined with snakes.

"I was determined to have no kind of cute, colonialish seaside villa here."—*Lord Glenconner*



and lived with, an image taking shape over the years, begun in the mind long ago.

And what does Lord Glenconner do when he leaves his dream house? Every day he plops on a ten-year-old straw hat and goes walking all over the island, picking up his mail, meeting and greeting the people who call him Papa, checking on everything and everybody. He always wears the same uniform: loose Indian cotton trousers, either black or white—pajama bottoms, really. Over these goes

a loose Indian cotton shirt to the knees, a *kurta*. He finds it the ideal outfit for the lovely lazy life of Mustique, one of the most exclusive retreats in the world.

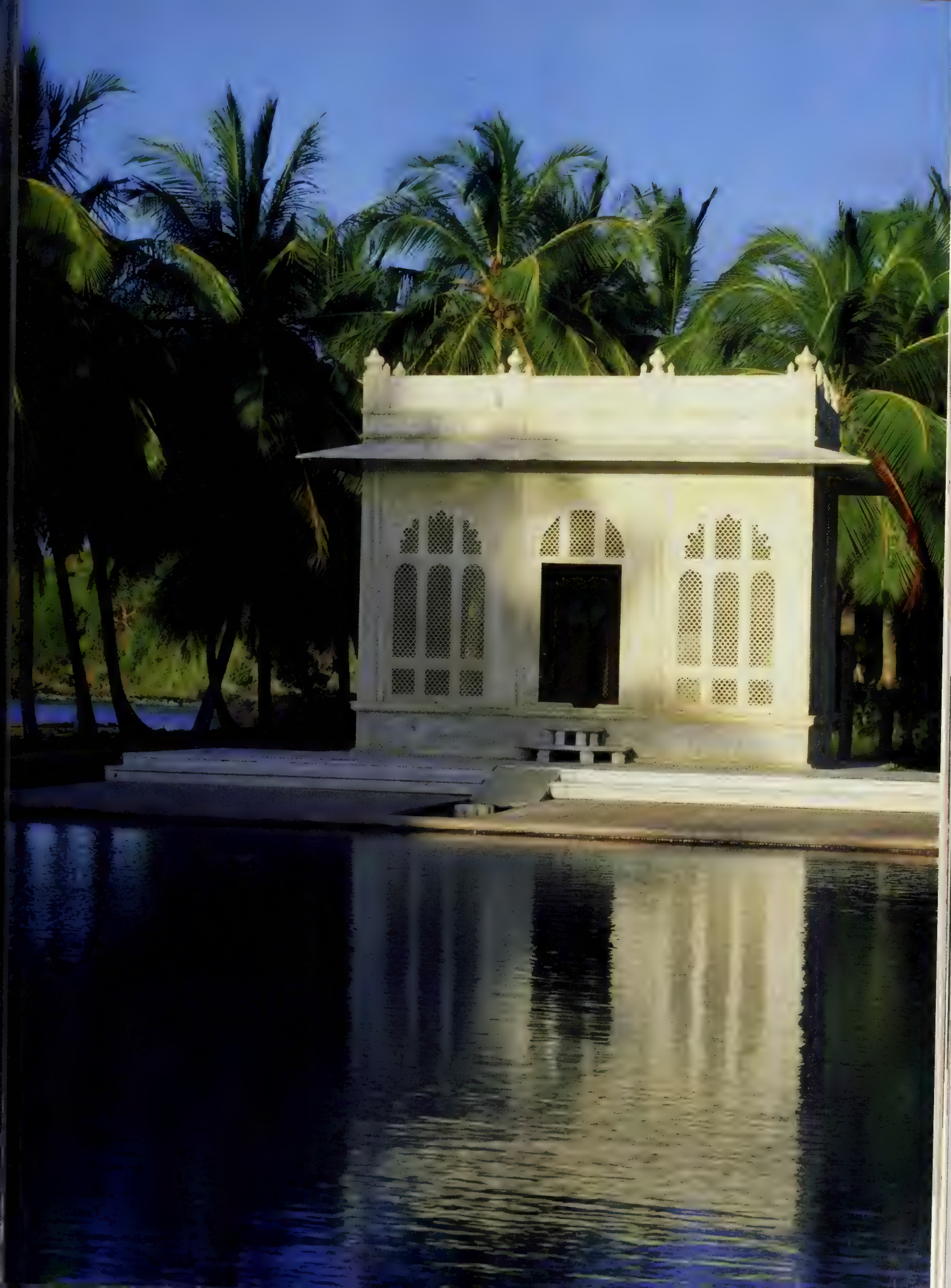
Nightlife? Well, there's Basil's Bar, where you can go for uninhibited liveliness, tropical drinks and a dance celebration known as the jump-up. That's it. "One of the absolutely loveliest things about Mustique," says Lord Glenconner, who practically invented the place, "is you don't have to visit a cathedral." Amen. □

BELOW: Centered in the master bedroom is a Mughal four-poster bed of filigreed silver with a pair of peacocks at the head and foot. Other furniture was made in Cairo in the late 19th century. Lord Glenconner bought the carpet and smaller rug in Kashmir last year.

RIGHT: Lord Glenconner found the late-18th-century marble latticework pavilion in India and had it shipped to Mustique in packing crates. "It was like putting an enormous jigsaw puzzle together. But the building is an absolute treasure; it has exquisite proportions," he says.









# Art: European Watercolors

*Luminous Washes by Nineteenth-Century Painters*

TEXT BY CHRISTOPHER FINCH





RIGHT: *After School*, Jacob Spoel, Dutch, circa 1865. Watercolor on paper; 8½" x 9½". In the tradition of many 19th-century European artists, Spoel painted historical subjects, portraits of nobility and genre works. The latter, which brought him fame, were so sought after they were frequently reproduced as lithographs. Pannonia Galleries, New York.



WHEN EUGÈNE DELACROIX wrote about "diamonds, by which the eye is pleased and fascinated quite independently of the subject and the particular representation of nature," he was referring to the watercolor works of his British friend Richard Parkes Bonington, but he might just as well have been describing nineteenth-century European watercolors in general. It was during this period that watercolor enjoyed its greatest vogue, and the luminous character of the medium, often allied to a small scale, makes terms such as "jewel-like" particularly appropriate.

Although the history of European watercolor stretches back to Dürer, it was not until the end of the eighteenth century that the medium began to gain wide acceptance among

artists. By the late 1700s, independent schools had sprung up in Germany, Austria and Switzerland, but it was the British school that was to dominate for the next fifty years or so. This was due to the fact that British artists, notably John Robert Cozens, had transformed the medium by evolving a method of building an image from overlapping patches and strokes of transparent colored wash. This allowed for a very painterly solidity of form (earlier watercolors had been more like tinted drawings), while the washes permitted the white paper to sparkle through, thus creating watercolor's unique luminosity.

Cozens died mad in 1797, and at the turn of the century his most gifted disciples were Thomas Girtin and Joseph Mallord William Turner, both in their mid-twenties. Friendly rivals, both artists started by painting picturesque views and ruins, but the rivalry came to an early end with Girtin dead at twenty-seven and Turner lamenting, "If Tom Girtin had lived, I should have starved." Actually there was little fear of that,



LEFT: *Art Instruction in a Munich Girls' School*, Franz Xaver Nachtmann, German, 1832. Watercolor on paper; 19½" x 28". Meticulously rendered objects and facial features reveal Nachtmann's talent for miniature portraiture in watercolor, and an eye for detail most likely developed during his years as a porcelain painter. Galerie Peter Griebert, Munich.







since Turner was well on his way to becoming one of the greatest painters of the century.

Turner and watercolor were made for each other. A painter of light, he attempted to capture its evanescence with sheets of shimmering color. He produced hundreds of highly finished watercolors, many used as the basis for engravings, but his most personal works are the so-called "color beginnings" in which the most economical of descriptive means—a patch of diluted ocher, a splash of cerulean—are used to evoke an English beach or the Roman Campagna.

The British school had other jewels in its crown. Turner's great contemporary John Constable was a fine, atmospheric watercolorist, while John Sell Cotman's landscapes display an architectonic sense of structure that anticipates Cézanne, and David Cox's shore scenes are filled with wind and weather. William Blake pursued his unique biblical vision, and his follower Samuel Palmer recreated a lost Arcadia. Later, John Frederick Lewis used a diamond-cutter's finesse to conjure up life in an Egyptian harem.

One of the most gifted of the British watercolorists was Richard Parkes Bonington, but his greatest influence was felt in France, where he inspired Corot and Géricault and spawned a considerable flock of followers, such as Eugène Isabey and Eugène Lami, who was a brilliant observer of the social scene in both London and Paris. Bonington's biggest impact on French art, however, was through his close friendship with Delacroix, whom he first encountered at the Louvre sometime before 1820. Delacroix admired Bonington's small oils but was especially taken with his watercolor landscapes and figure studies. They encouraged Delacroix to

experiment seriously with the medium himself, and he found that it provided him with a wonderful tool for thinking in color (and Delacroix was almost as much of a colorist as Turner). The watercolor sketches Delacroix made during his travels in North Africa are among the most delightful things he ever did.

The Impressionists acquired a good deal from both Turner and Delacroix,

BELOW: *The White Lad*, Alfred Dedreux, French, 1853. Watercolor on paper; 13 $\frac{1}{16}$ " x 10 $\frac{1}{16}$ ". Said to have impressed Géricault with his horsemanship as well as his artistic ability, Dedreux depicted horses of noble lineage in untraditional poses, accompanied by a fashionably dressed rider, a groom or a jockey. Shepherd Gallery Associates, New York.



OPPOSITE: *Woman with Parasol Reading in a Wood*, Félix-Joseph Barrias, French, circa 1860. Watercolor on paper; 11 $\frac{3}{8}$ " x 8 $\frac{1}{4}$ ". Trained at the Ecole des Beaux-Arts and a recipient of the Prix de Rome, Barrias departs from his repertoire of academic subjects to portray a woodland scene probably executed *en plein air*. Shepherd Gallery Associates, New York.



The luminous character of the watercolor medium, often allied to a small scale, makes terms such as "jewel-like" particularly appropriate.



ABOVE: *Artist Painting in a Landscape*, attributed to Alexandre-Gabriel Decamps, French, 1856. Watercolor on paper; 6 $\frac{3}{16}$ " x 9 $\frac{3}{8}$ ". The largely self-taught Decamps, who rebelled against academic training and traveled widely in Europe and the East, portrayed Oriental subjects, still lifes and untamed terrain in small-scale works. David & Constance Yates, New York.

including a taste for watercolor. Renoir had a particularly delicate touch with the medium, but it was Manet who used it to most striking effect, both in studies for paintings such as *Olympia* and in wonderful flower paintings full of space and light.

Arguably the greatest French watercolorists of the century were Paul Cézanne and the radically different Gustave Moreau. Cézanne relied on the delicacy of watercolor to provide him with a highly refined tool for his study of the underlying structure of nature. His is an art in which the spaces between marks are as significant as the marks themselves. By

contrast, Moreau evoked an imaginary world, discovering forms in his freely brushed washes almost as one might see faces in a cloud or figures in a blazing fire.

Other countries too saw a flowering of watercolor during the nineteenth century. The Austrian Rudolf von Alt and the German Adolf Menzel were great technicians. The Dutch also produced fine exponents of the medium, such as Johannes Bosboom and Johan Barthold Jongkind. It was an age when watercolor seemed to appeal to everyone, from academic high priests like Meissonier to experimentalists like Munch, from masters like van Gogh to minor but endearing figures like William Henry "Bird's Nest" Hunt, who owed his nickname to his favorite subject. All of them drew upon watercolor's special properties to create paintings that are indeed among the jewels of nineteenth-century art. □





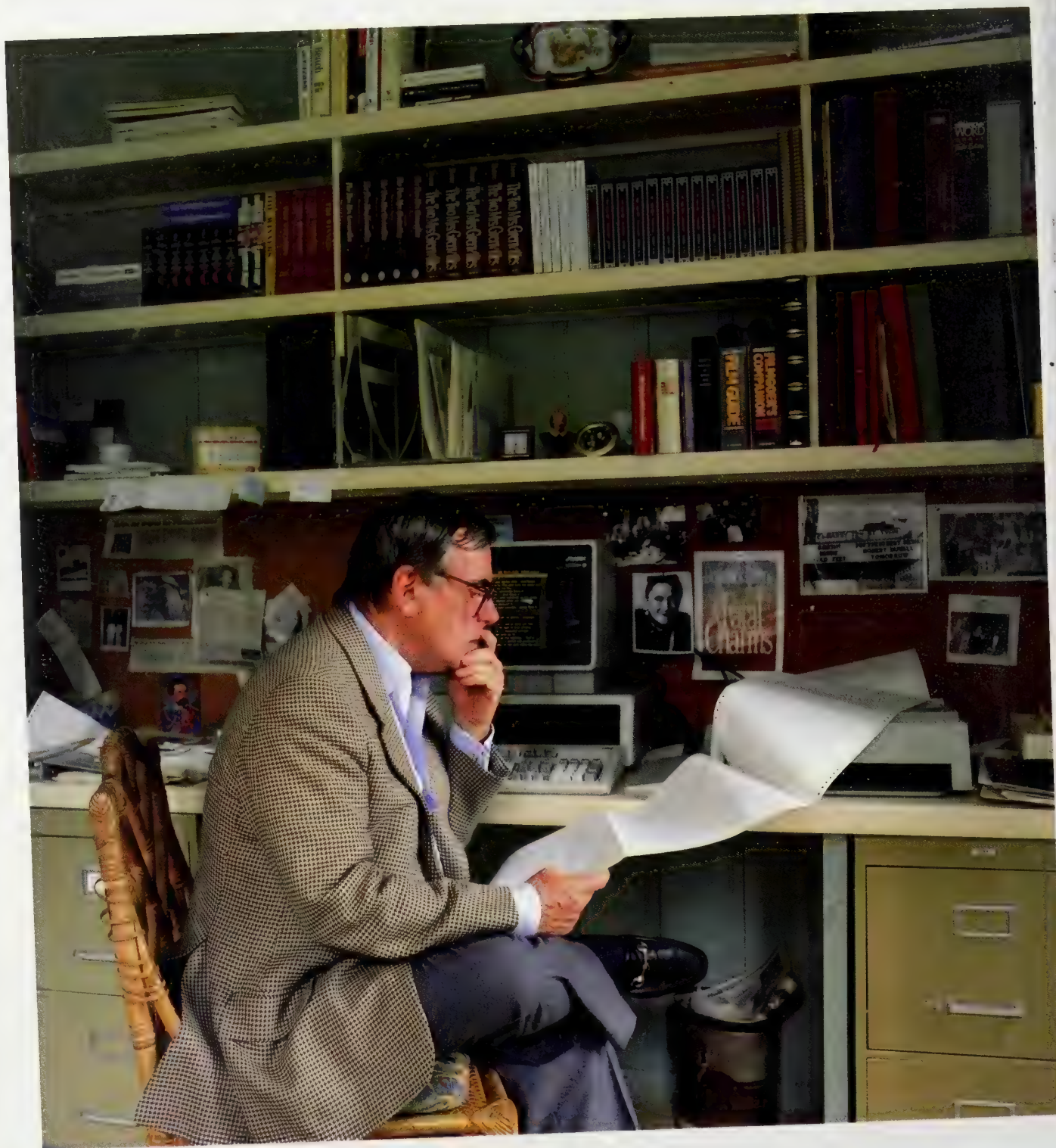
BELOW: *Sorting the Catch, Hastings Beach*, David Cox, English, 1828. Watercolor on paper; 4¼" x 6¾". Cox's travels as a young man with the Birmingham Theatre, where he was employed as a color-grinder, a scene-painter and sometime actor, roused a love for England's landscape that inspired him to become a watercolorist. Anthony Reed Gallery, London.





# An Author's Maison de Plume

*Dominick Dunne in His New York Penthouse*



INTERIOR DESIGN BY CHESTER CLEAVER  
TEXT BY DOMINICK DUNNE  
PHOTOGRAPHY BY DERRY MOORE

Author Dominick Dunne at work in his favorite room, the study. "When you work where you live, as I do," he says, "you have to have a room that is pretty, comfortable and only for you."



YOU COULD WALK right by my apartment building in midtown Manhattan every day for years and not remember it. When I was brought here last year by my real estate agent, who was thoroughly sick of me and my complaints about the thirty or so previous apartments she had shown me, I was totally unprepared for a penthouse, flooded with sunlight, that greatly resembled a small cottage in the country. It was, no doubt about it, love at first sight, and it took me about thirty seconds and a hurried telephone call to my accountant to make up my mind that this was

where I wanted to live. Although I needed no confirmation that I had made the right decision, it did my heart good when my son Griffin, on a visit the following day, said he would be glad to take the apartment off my hands if I should have any second thoughts, but I didn't.

The living room has two French doors that open onto a terrace facing south, and what used to be the dining room, which I have converted into my office and study, has windows and a door opening onto a terrace facing east, overlooking that part of New York known as Turtle Bay.

With designer Chester Cleaver, Dunne decorated his penthouse apartment in midtown Manhattan to be reminiscent of "a small cottage in the country," he says. BELOW: In the living room, a 19th-century papier-mâché tray table sits before a sofa covered in cotton damask from Brunschwig & Fils. In the foreground is an Anglo-Indian chair from the Raj period. Carpet from Stark.



ABOVE: Cleaver agreed that the 19th-century bird prints Dunne collects fit the overall design. "Each space has its own dynamic," says Cleaver, "and acquires its own personality."









From that terrace I can watch the sun rising over the East River. Nearer at hand to look down upon are the townhouses of Katharine Hepburn and my old Williams College schoolmate Stephen Sondheim. The former owner of this apartment, a passionate gardener, had installed, besides some beautiful trees, plants and perennials, a sprinkler system that works on a timer, so that even when I travel, which I do a great deal, I know my garden is going to be watered at six in the morning and eleven at night.

There was a period of my life when I had a craving for possessions, particularly furniture, and the rooms of my home in Beverly Hills, where I lived for many years, were overcrowded to the point of making it necessary to walk sideways to get from one side of a room to the other. All of that changed in a subsequent period when I sold every single thing I owned, from pictures to ashtrays, moved to New York and lived for six years in a small room with nothing more than a narrow bed, a chair, a bureau and a desk. Both of those periods ended. The craving for acquisitions that once consumed me is long over, as is the need to live a spartan life. Sometimes when I go out to Cali-

fornia, I see the furniture I sold in other people's houses. It's a strange feeling, but I never feel a longing to own any of it again. Now I want just enough, but I want everything of that just-enough to be good.

Although I enjoy putting a house together with my own stamp on it, I was very busy at the time working on a book I had to finish and realized that if I were going to get my new place in order in a reasonable time I needed help. I began looking for a decorator who hadn't made it yet but was definitely headed for the big time—not an easy person to stumble upon. Through a friend of a friend, I met Chester Cleaver. I told Chester I really wanted Mark Hampton or Mario Buatta to do the job, but I couldn't afford them, and he had the grace not to take offense and the humor to laugh. I said that I liked the colors green and blue, that I liked chintz, but not chintz with flowers, and that the compliment I wanted to receive on the finished product was "cozy." In a relatively short time he returned with a chintz called *Mountain Ash* from Colefax & Fowler in London that has blue and green leaves on a white background. The armchairs and ottoman that he had made for me are covered in it, and the draperies over the French doors are of the same material.

The living room is paneled, not grand paneling, but the kind you see in summer houses in Maine. It was Chester's idea to paint the paneling green. The green I got was not the green I had in mind. Give it a chance, he said. Now I like this color green better than the green I had in mind. It's cool in the summer and warm in the winter, and other colors mix with it.

*continued on page 194*

OPPOSITE: "There would never have been enough room for all of Mr. Dunne's books without the built-in bookcase in the living room," says Cleaver. Family photographs and objects are displayed on a small cabinet.

LEFT: A sofa in the bedroom once belonged to Dunne's grandmother. Wallcovering, Cowtan & Tout; bedcover and carpet, Scalamandré.



ABOVE: Opposite his desk in the study, a converted sunroom, Dunne frames the view with book and magazine covers. BELOW: The terrace, nicknamed Capistrano for the birds fed there daily, looks toward the East River.

It was, no doubt  
about it, love at  
first sight.







# In the Shadow of the Rockies

*Renewing the Historic Cody Ranch in Wyoming*

INTERIOR DESIGN BY KEITH IRVINE AND THOMAS FLEMING  
TEXT BY MICHAEL M. THOMAS  
PHOTOGRAPHY BY BILLY CUNNINGHAM





Forty-odd miles outside of Cody, Wyoming, the memory of Buffalo Bill lingers in the ranch he built near the turn of the century. ABOVE: The Rockies are a backdrop for the main lodge and guest cabins, part of the 20,000-acre TE Ranch owned since 1972 by Charles and Anne Duncan, left. The couple asked Thomas Fleming and Keith Irvine to refurbish the compound, but all agreed that the stamp of its original designer, Thomas Molesworth, "was so omnipresent and correct for the ranch—a period piece—that it should not be changed," says Fleming. FAR LEFT: A porch adjoining the trophy room of the main lodge, circa 1920, has Adirondack-style furnishings.

WHEN DESIGNER Thomas J. Fleming of New York first saw the TE Ranch outside Cody, Wyoming, he knew at once that less would be more. For example, the porch of the main lodge—centerpiece of a six-building ranch compound built circa 1920 on twenty thousand acres of rolling Rockies foothills—was, quite simply, "a room that could not be improved upon." And almost as much could be said for the rest of the compound, so that

Fleming and his partner, Keith Irvine, found themselves engaged in a respectful collaboration with the shade of Thomas Molesworth, the Cody-based craftsman who, between 1930 and his death in 1977, emerged as one of the most original and considerable figures in the history of American design.

The designers' reaction was shared by their Houston-based clients, Anne and Charles W. Duncan, Jr., who had



What is at work is the combination of a good eye, an original talent for design and a strong sense of place.

In the pine-paneled living room of the main lodge, denim sofas with their original red leather detailing are Molesworth designs, as is a donkey standing ashtray. Painting is by Southwest artist Edward Grigware. Beadwork attributed to the Plains Indians.



A guest room mixes European and Western décor. The Swedish country desk has a barn-red finish; the corner chair is French. Molesworth created the fire screen and standing ashtray when he did extensive work on the ranch in the mid-1940s. Printed linen fabric, Brunswick & Fils





Thomas Molesworth's imprint continues in a living room corner, where his signature tree-trunk furniture includes a magazine rack featuring a beadwork pouch. The 19th-century trunk is leather covered.

bought the TE Ranch in 1972 from Robert Woodruff, one of the founders of Coca-Cola. What was needed, the Duncans felt, was "a freshening, a refurbishing" of Molesworth's scheme, most of which had been in place since a 1945 reworking of his original 1930s design. Here then, all parties agreed, was a thirty-year-old job of work on the whole perfectly suited to the ranch's function as an August and autumn-weekend retreat for the Duncans. The splendid site commands a 360-degree view of the mountains looming beyond cottonwood groves fed by a twisting finger of the Shoshone River.

Irvine and Fleming perceived their task to be the elimination of the stale accretions of time. They therefore proceeded with great discrimination and flexibility, changing and embellishing only as they believed it necessary to reinvigorate certain elements or to put things back up to snuff. Over the years the main lodge had twice been raised; the new foundations had effectively shrunk its windows and French doors, diminishing the vistas they provided. Fleming oversaw a restoration of windows and doors to their original size, returning to the lodge the full sweep of mountains and range that had been among its principal glories—and, one assumes, one of the reasons that had impelled "Buffalo Bill" Cody to build there in the first place.

When it came to Molesworth's handiwork, Irvine, Fleming and the Duncans sought a proper balance between old and new, faded and bright, all in keeping with the distinctive character of the place—a self-consciously Western atmosphere very much of the 1930s and 1940s. Although the fabrics and furniture obviously derive in feeling and motif from Indian and related sources, there is no sense here of the archaeologically authentic, no imposing array of museum-quality artifacts, no festoons of war bonnets and peace pipes. What is at work is the combination of a good eye, an original talent for design and a strong sense of



The Cody Cabin, built in the early 1900s, was Buffalo Bill's original office and is now used as one of four guest cabins. It is whitewashed, while later buildings retain a natural finish.

place, creatively and consciously engaged in putting together a habitat that seems at once absolutely, instinctively "right."

It is this elusive instinctive quality—and sense of period—that designers and clients have maintained. To keep faith with design ideas so obviously rooted decades back can't be easy either for the eye or the ego. Yet the gains are obvious. It's difficult to say exactly why, but the period during which Molesworth was most active (1930–60) seems to have produced the most visually effective ways for dealing with country houses and their sites. Whether a ranch like this or a shingled cottage on the rocky coast of Maine, the results are houses particularly of a piece with their dramatic settings. To today's sensibilities, these schemes incorporate a kind of upfront nostalgia by which a visitor feels carried back to a cherished, specifically American past. The balance is fragile; carried a step too far or with too much self-awareness, it can verge on caricature.

Thus, in the Round House, actually octagonal in shape and used as a game room, the designers proposed that an eight-pointed star, red against blue, be stained onto the floor. It brightens the room and adds a palpably playful element, yet remains at one with the strong, bright forms that dominate the rest of the décor.

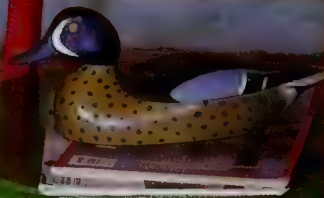
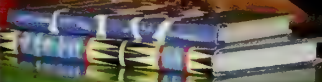
The spirit and genius of Thomas Molesworth looms throughout. Born in Kansas in 1890, trained at Chica-

*continued on page 195*



RIGHT: In another guest cabin are two Navajo rugs and an American painted field bed covered with a star-pattern quilt, both 19th century. A Molesworth trunk serves as a bedside table. OPPOSITE: "We left this room exactly as we found it," Fleming says of the porch. "We could not improve, we thought, on the faded material with Indian headdresses." Wicker bears its 1930s paint. Poster, circa 1910, marks one of Cody's many farewell appearances.







# Boston Uncommon

## *A Designer Refines His Back Bay Flat*

INTERIOR DESIGN BY WILLIAM HODGINS, ASID

TEXT BY DAVID ROBERTS

PHOTOGRAPHY BY DERRY MOORE

"I TOOK THIS apartment to simplify life," says William Hodgins, one of Boston's—and the country's—most distinguished interior designers. Until last September, Hodgins was living in the same building that houses his office. Now he's moved two blocks away—"a refreshing separation." The designer's new quarters occupy the southwest corner of the fifth (and

William Hodgins has gone from the "comfortable clutter" of his previous residence to a "clean, simple effect" in his new one. In the living room, a hound portrait is above an Italian landscape. On French armchairs from Gene Tyson is Hermès leather. Damask pillow, Brunschwig & Fils.





top) floor of a typical Victorian Back Bay house. The "wonderful and romantic view" seen through its tall casement windows embraces both the glassy new John Hancock Tower and its stolid old neighbor, the eye-catching Bonwit Teller building (at one time the Museum of Natural History), and the native-stone Church of the Covenant. On a clear afternoon,

the apartment floods with sunlight.

Hodgins's subtle art has given the suite a roomy, open feel. It remains, however, a small apartment, probably built as maids' quarters, with fewer than six hundred square feet of floor space. "Part of the refreshment," Hodgins says, "is that this place is as tiny as it is. I don't entertain much, so I don't need a lot of

space. The apartment's really meant for one person." And one dog—Bert, his beloved fifteen-year-old poodle.

Hodgins has a slightly imposing air of reserve and dignity, enhanced by the fact that he is six feet six inches tall. The impression is misleading, for his conversation reveals a witty, unpretentious iconoclast who downplays his own impeccable taste. He waves a hand at his well-used desk: "Really, it looks like something out of a not-too-well-off Episcopalian cleric's office." His paintings—a medley

"Tall casement windows were installed to take advantage of the view and light—and to make window boxes possible," Hodgins says. Behind the English oak pedestal desk is a Swedish astrolabe mounted on an 18th-century stone garden column. Carpeting from Patterson, Flynn & Martin.





of eighteenth- and nineteenth-century pastoral scenes—bespeak, he claims, “a very peculiar taste. There are a lot of animals. If you don’t know anything about painting, you like animals.” Surveying the apartment he smiles, saying, “It is like an old foye’s den, in a way.”

Not long ago, the building itself was in derelict condition. During Prohibition, its ground floor reputedly housed a speakeasy called the Kit Kat Club. When the building was

erected in 1864—in all likelihood “on spec”—this neighborhood was Boston’s western frontier.

Only when Hodgins sketches in midair what the apartment looked like before he set to work on it does the full extent of his alchemy become clear. A wall moved here; nineteenth-century glass doors from London added there, adapted to the tiny foyer;

graceful arches atop doorways and windows; a camouflaged door set in a wall quoined to look like stonework; elongated casement windows that hover over well-filled flowerboxes. The simple off-white carpet has the powerful effect of taking the emphasis away from the floor and onto the views. Hodgins removed the false ceiling that once conserved heat and

The desk corner of the living room doubles as a dining area. Sheffield candlesticks complement mulberry transferware plates. The vases are part of a collection of 18th-century English creamware.





now the apartment glories in its eleven-foot ceilings topped with period moldings. It would be tempting to link this last renovation with Hodgins's own exceptional height—but such anatomical reductionism would miss the extraordinary impact his changes, taken together, enforce. The predominant impression is one of verticality, space, air and light.

The bedroom "had to have *everything* in it," says Hodgins. At the window is an 1880 oil by E. G. Champney. A Chippendale chair complements the small walnut bookcase that serves as a dresser.

Hodgins' predilection for muted tones is well known. As in many of his designs for clients, the prevailing color in his own apartment is white. Using nuances of white allows the shapes of furniture and objects to emerge most strongly.

The *pièce de résistance* is the living room, which claims the sunniest corner. "I wanted to keep the room sim-

ple and spare but comfortable and convenient—and quietly handsome," he says. That phrase is an apt, if understated, characterization of the apartment as a whole. The happy comfort any visitor feels in his first half hour there finds utterance in William Hodgins's own reflection: "When I took the apartment I thought I'd be here for a while—as an experiment in living away from my office. But I find I like it very much. I may stay forever." □







## Antiques: Art Déco Rugs

TEXT BY CHARLES BRICKER





*Rug*, Jean Lurçat, French, circa 1925. Wool; 36" x 68". In the often austere, neutral-toned interiors of the Art Déco period, vibrant and boldly patterned handwoven floorcoverings frequently provided the only elements of color or decoration. Jean Lurçat, a painter and revivalist of the tapestry art form, also applied his skills to carpets. Here, one resembles a Cubist painting with interlocking geometric and curvilinear shapes. Primavera, New York.







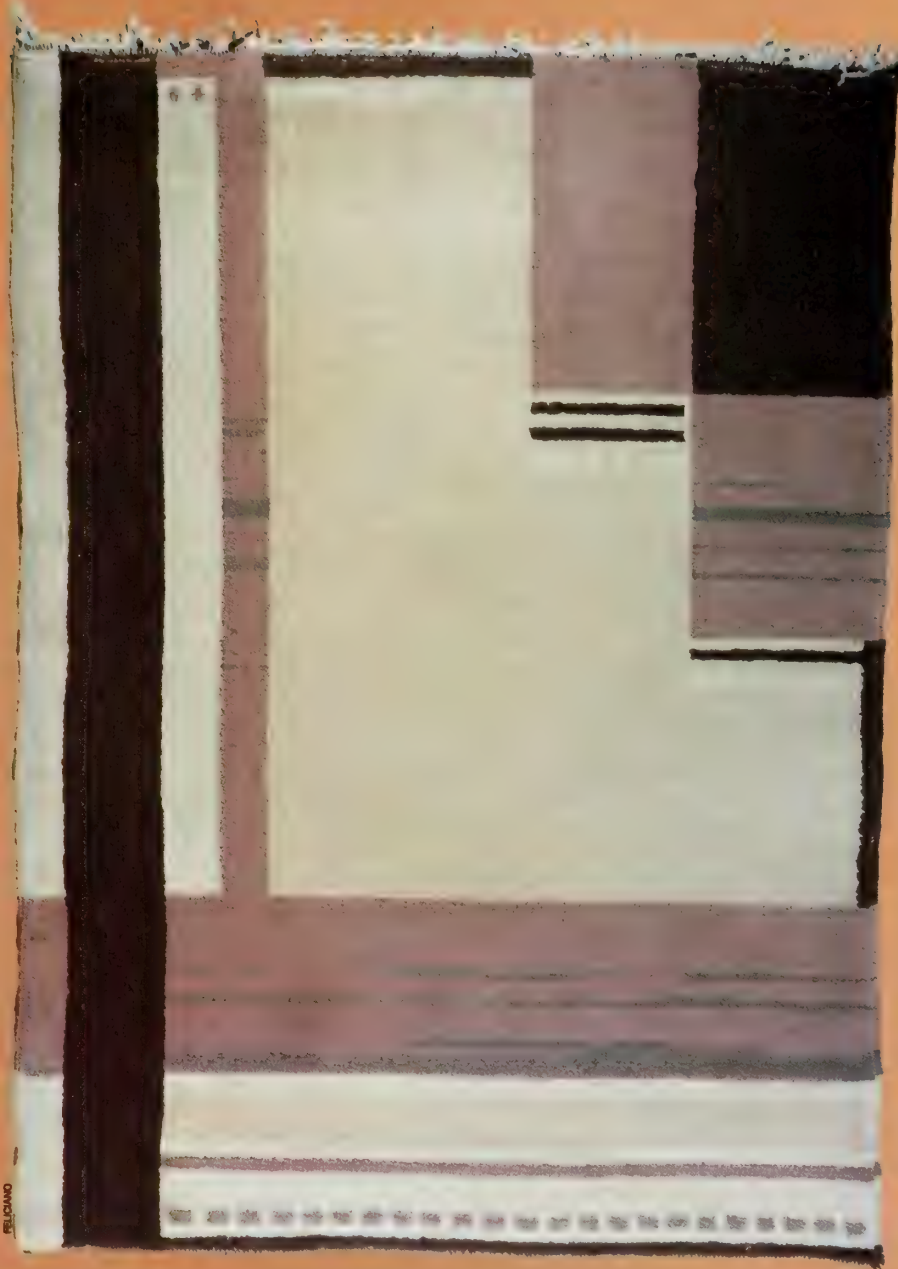
"IF WE ACCEPT RUGS like that, we might just as well hang Cézanne in the Louvre." A disgruntled visitor to the 1913 Salon des Arts Décoratifs was voicing the dismay some felt when confronted with the unconventional rugs from Paul Poiret's new design studio, Martine. But, like Cézanne's paintings, rugs from Martine—and other French design workshops—are today displayed in museums.

When the style that became known as Art Déco began to transform French interiors around 1910, among its most potent elements were these vivid rugs, delightful surrogates for the "folk" rugs absent from France's regal tradition of Savonneries and Aubussons. Rug designers were turning to the spontaneity of craftwork to free themselves from an illustrious but moribund past.

These new rugs were derived from more than folk art, however. As pioneered not only by Poiret but by such veterans of Art Nouveau as Paul Follot and Maurice Dufrene, the early designs also stemmed from Léon Bakst's sophisticated sets and costumes for the Ballets Russes, from the new awareness of African art, and from the impact of Cubism and other revolutionary art-world movements.

Though the rugs exhibited at the Exposition des Arts Décoratifs of 1925 featured lush color and stylized floral motifs, stricter nuances of tone and line were beginning to emerge. Exemplary among the designers who followed this progression was Ivan da Silva Bruhns. Trained as a scientist and painter, he received his first commission from Louis Majorelle in 1920. His early efforts featured luxurious fruit and flower garlands, but before long subdued earth tones and repeating motifs taken in part from North African designs began to predominate—in harmony with the newly simplified lines of furniture and interiors.

OPPOSITE: Rug, Ivan da Silva Bruhns, French, circa 1927. Wool; 137½" x 94½". Da Silva Bruhns is credited with having revolutionized the design and production of hand-knotted carpets. Galerie Jean-Jacques Dutko, Paris.



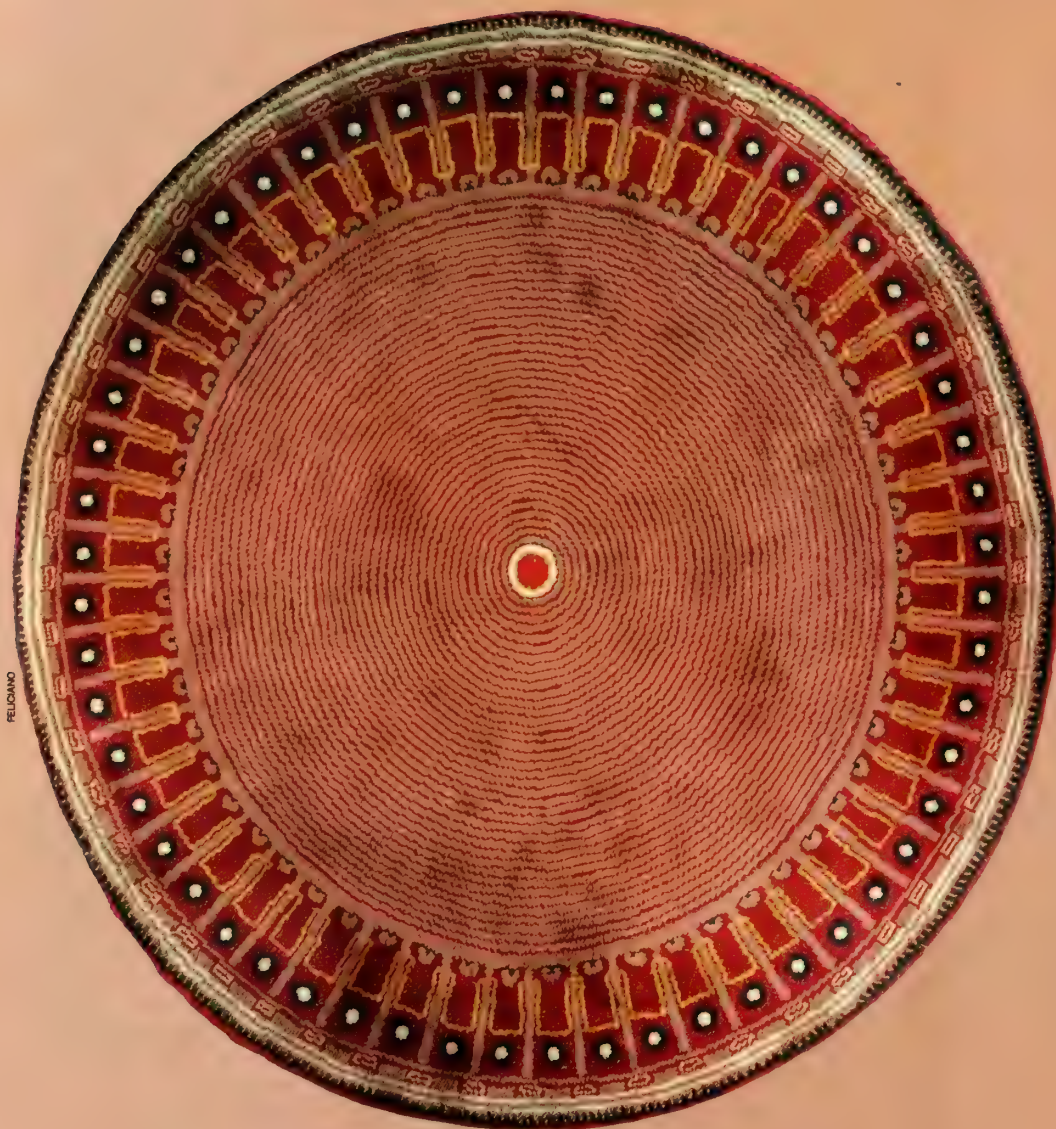
ABOVE: Rug, Jules and Paule Leleu, French, 1925-27. Wool; 80" x 57". Jules Leleu, like many of his contemporaries, extended his creative energies into numerous areas of interior decoration. Furniture, fabric, lamps and tapestries were produced by his highly regarded atelier, in addition to a variety of carpets by noted designers, including his daughter, Paule. Modernism, New York.

In 1929 Thérèse and Louise Bonney, in their *Buying Antique and Modern Furniture in Paris*, advised buyers that they could choose between low-key "background" rugs (like those of da Silva Bruhns) and more assertive "personality" rugs. As a major source for the latter type, the Bonneys recommended Maison Myrbor, which specialized in designs commissioned from painters—among them Louis

Marcoussis, Fernand Léger and Picasso.

Like Majorelle and Myrbor, most design houses commissioned rugs, and in many cases—most notably the firms of Jules Leleu and Emile-Jacques Ruhlmann—originated designs to be executed in their own workshops. Inevitably the couture made its contribution, beginning with Poiret. Ernest Boiceau moved comfortably from couture to interior





design, taking with him lessons he learned as an embroiderer.

Maurice Raynal's preface to a 1929 album of designs by Voldemar Boberman extols Boberman for work that exemplifies the newest trends in rug design. But Raynal's remarks also pinpoint the goal of most other late Art Déco designers: to "furnish," not "decorate." Borrowing colors from France's farmlands, grain harvests and cloudless sky, their aim at the close of the turbulent twenties was "meditation, calm and repose." □

ABOVE: Rug, Emile-Jacques Ruhlmann, French, circa 1925. Wool; 96" diameter. Geometric forms became the basis of much decorative design during the 1920s, as seen in a carpet by the leading decorator/furniture designer. "The soul of this geometry must have something to say to modern man," claimed an architect of the period. DeLorenzo, New York.

RIGHT: Rug, Ernest Boiceau, French, 1928. Wool; 98½" x 98½". Unlike the lush pile floorcoverings widely made at the time, Boiceau's carpets were produced from his patented technique called the "Cornely stitch," in which tiny, flat juxtaposed braids of fiber follow the design's lines and form an elaborate woven mosaic. Félix Marcilhac, Paris.



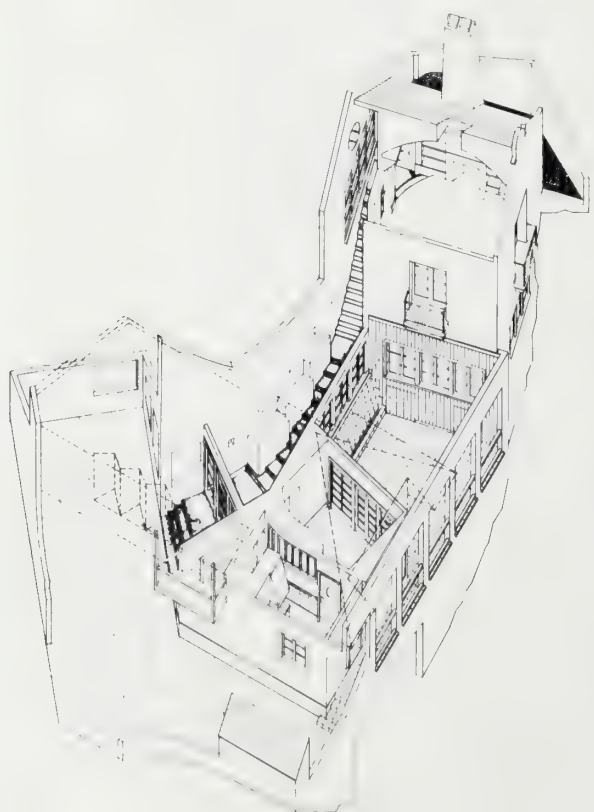




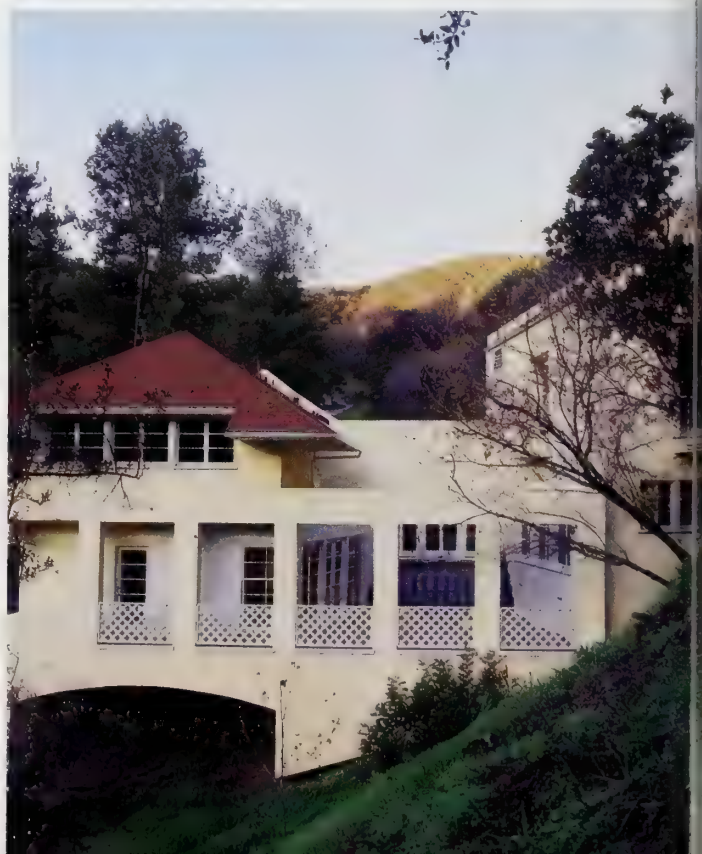




ABOVE: To accommodate an irregularly shaped site, Los Angeles architect Barton Phelps designed his home as a bridge spanning an arroyo. Small windows trace an interior stairway linking the two sections of the house. For it, Phelps drew on such regional styles as Spanish Colonial Revival.



COURTESY BARTON PHELPS





# Configuration for a Canyon

## *An Architect's House Bridges a Los Angeles Arroyo*

ARCHITECTURE BY BARTON PHELPS, AIA  
TEXT BY THOMAS HINES  
PHOTOGRAPHY BY DAVID GLOMB

THE PASTORAL CANYONS of Los Angeles that run up into the hills from the flat heart of the city have figured prominently in the life, literature and architecture of the area. In *The Day of the Locust*, the quintessential Los Angeles novel, Nathanael West made the ultimate gesture to canyon mythology as his protagonist "began the climb into Pinyon Canyon. Night had started to fall. . . . But not even the soft wash of dusk could help the houses," West's narrator believed. "Only dynamite would be of any use against the . . . Samoan huts . . . Egyptian and Japanese temples, Swiss chalets, Tudor cottages and every possible combination of these styles that lined the slopes of the canyon."

Later generations of writers and architects would look more sympathetically at the eclectic historicism of the twenties and thirties. They would remember just as fondly that the canyons had harbored numerous monuments of modernism, including the work of such masters as Frank Lloyd Wright, Richard Neutra, Rudolph Schindler and Harwell Hamilton Harris.

While embracing both modernist and traditionalist options, Barton Phelps's Arroyo House skillfully eludes type-casting. It works instead with two other regional dualities: the oft-noted quality of boundless freedom in matters of style, counterbalanced by significant constraints in matters of topography, building codes and weather.

Nestled in the hills, the Phelps house bows to the imperatives of a canyon site long regarded as unbuildable and takes its cue from a need to bridge an arroyo that during the winter rainy season becomes a rushing mountain stream. In dealing with such constraints, the architect drew from the "free" side of the regional dualities by exploiting its tradition in a brilliant sequence of organizational and stylistic moves.

Because Phelps built the house for himself and his wife, attorney Karen Simonson, the design is also somewhat autobiographical, reflecting his New England heritage, his Chicago childhood, his student days at Yale in the 1970s, his residence and travels in Britain and Europe, and—

more recently and significantly—his affection and admiration for southern California, where he practices and teaches architecture. He is especially drawn to the Spanish Colonial Revival, "that simple but grandly romantic" architecture, as he puts it, of such practitioners as Reginald Johnson and George Washington Smith.

Yet he looks back to the East Coast and Europe for inspiration as well, acknowledging the diverse powers of the Neoclassicist Thomas Jefferson in Virginia, the Edwardian Edwin Lutyens in Britain and the modernist Gunnar Asplund in Sweden. "I like the quality in all those architects," Phelps says, "of designing in a way that makes their work seem, at first glance or from a distance, almost normal and straightforward, and then—upon closer inspection—"

"The 'crinkled' windows make a lantern effect at night," says Phelps. Broad steps begin the stairway that rises through the core of the house.

OPPOSITE LEFT: An axonometric drawing reveals the sloping nature of the house, which is shaped around a courtyard. The flattened arch, right foreground, marks the mouth of the arroyo, a rushing mountain stream in winter. OPPOSITE RIGHT: The south elevation illustrates the bilevel composition of the foundation. The lower pavilion houses a guest room and studio; the master bedroom and living room are at right.







Set on the third floor, the living room has a formality offset by the curving entry from the main stairway. A skylight provides additional illumination. Lacquered wood table by Barton Phelps.

tion—skewed, complex and even a little bit weird. I like to think I've caught some of those ambiguities here."

The organization of the design was determined by the width of the arroyo, which required two separate foundations, one on each side of the watercourse. Differences in grade and requirements for parking on the narrow lot further shaped the sizes of the two skewed pavilions, linked on the north side by a sixty-five-foot stairway. The lower pavilion is entered by car off a narrow lane. Acting as entrance hall is an open-sided carport, which receives the broad steps of the connecting stairway and gives framed uphill views of the house and the surrounding chaparral.

A smaller stairway off the first landing allows outside access to a second-floor suite of studio and guest room. The kitchen and dining room below are entered directly from the front hall and open onto a central trapezoidal court designed to serve as an outdoor sitting room. The court is cooled by a simplified version of a *chadar*, a traditional Islamic fountain that catches the prevailing breezes and cools the surrounding air.

From the front hall, the long stairway rises seventeen feet in height through a skylighted gallery to a formal living room. There, a central skylight at the apex of the

*continued on page 200*







ABOVE: "The stairs are meant to represent a walk up the hillside, a release from city life," says Phelps. Mexican folk-art figures welcome visitors along the way. Lighting fixtures represent clouds. Floorcovering is sheet vinyl.



ABOVE RIGHT: In the dining room, a map of Los Angeles and the Santa Monica Bay covers the curving wall at right. "It provides reference material at dinner parties," says Phelps.



RIGHT: A Phelps-designed abstract California landscape—complete with foothills, mountains and orange trees, which conceal night tables—makes a fanciful headboard in the master bedroom. Quilt is a family heirloom.







# Gardens: Autumn Fields

## *Patterns of Abundance on a New Jersey Farm*

TEXT BY CAROLA KITTREDGE  
PHOTOGRAPHY BY WALTER CHANDOHA



WHEN THE HARVEST MOON rises in the evening sky, the New Jersey nights become colder; by morning there is mist in the valleys. Autumn is then at its most splendid; it is a time for jack-o'-lanterns and apple cider, for flaming leaves of scarlet and gold. It is that moment of the year when all growing things concentrate their energies in a final burst of glory before winter.

Autumn on Walter Chandoha's forty-six-acre farm is the culmination of months of work that began back in February, when he started onions and leeks. In March he planted seeds of tomatoes, peppers, broccoli and cabbage indoors to get an early start. He sowed them in flats, which he stored under the furnace for warmth. Later he moved them to a sunny dining room window and finally beneath fluorescent lights, where they remained until it was safe to plant the seedlings in the garden.

Chandoha started growing vegetables for practical reasons. As a young couple with six children, he and his wife, Maria, thought it would be a good way to economize. Before the first summer was over they realized that the vegetable that comes to the table straight from the garden is superior to the one that comes from the market: It is better tasting, with more

When photographer Walter Chandoha needs models for his studies of fruits, vegetables and flowers, he sets up the camera in his own New Jersey garden. OPPOSITE: Chrysanthemums and marigolds accent rows of Bibb lettuce (center), winter beets (right), cabbage (foreground), broccoli and herbs (rear). Concord grape vines drape the rail fence. In the background a giant red oak shelters the farmhouse, the older part of which was built the year George Washington was born.



ABOVE: Thickly curling leaves of kale crowd Swiss chard, basil and ornamental flowering kale. Marigolds cluster in the foreground. TOP: The straplike foliage of leeks arches gracefully among masses of chrysanthemums. Lavender spires of mealy cup sage bloom in the foreground.







He considers potatoes "probably the  
most underrated homegrown vegetable,"  
but his highest accolade is reserved  
for "a nice, warm ripe tomato."

food value, and indeed far cheaper.

A garden covering almost three thousand square feet demands a lot of work, and Chandoha does it all himself. The results prove that the garden is, as he puts it, "a labor of my love." To walk between the rows of immaculate raised beds is to understand what good gardening is all about. "You get out of the earth only as much as you are willing to put into it," says Chandoha. Each year he adds to the soil generous amounts of compost, chopped leaves and well-rotted manure. As a result, an area once composed chiefly of red shale has been transformed into soil of outstanding consistency.

If the richness of the soil is impressive, so also is the meticulous way the garden is laid out, with ample space between the orderly rows for maintenance and harvesting. Not a weed or a pest is in sight—an admirable

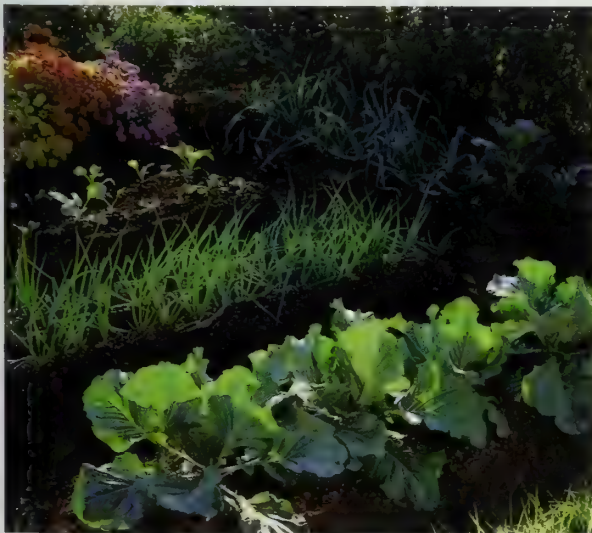
state Chandoha attributes to his "inspection tours." He tries to find time daily to go over the garden "to observe and to think" and to keep things in order. He claims that "close inspection is the primary control for pests," while any weed that has had the temerity to come up is immediately removed.

Much of Chandoha's work as a professional photographer is done in the garden. While he had always used it as a location for his animal photography, it was only a few years ago that he realized the aesthetic value of vegetables. One day when he felt "things looked precisely right in the garden," he made a few photographs to hang on his walls. When he discovered that people were willing to buy the pictures, he began photographing plants professionally.

No year is exactly the same in the garden, for Chandoha enjoys experi-

menting with new plants, many of which he brings back from his travels. "Whenever I find something odd or unique, I try it, to see what it's like and maybe do a story on it," he says. Recently he returned from Italy with seeds of chicory and finocchio, while from Morocco he brought cardoon seeds. He also grows many Oriental vegetables such as bok choy, and mizuna, a Japanese mustard. However, if a plant is to remain in the garden, it must taste good—he stopped growing brussels sprouts because although their sculptural forms were visually arresting no one in the family enjoyed eating them.

He introduced flowers into the vegetable garden some years ago when, after planting marigolds in an attempt to discourage nematodes—microscopic parasites in the soil—he realized they added just the touch of color he was looking for. He had al-



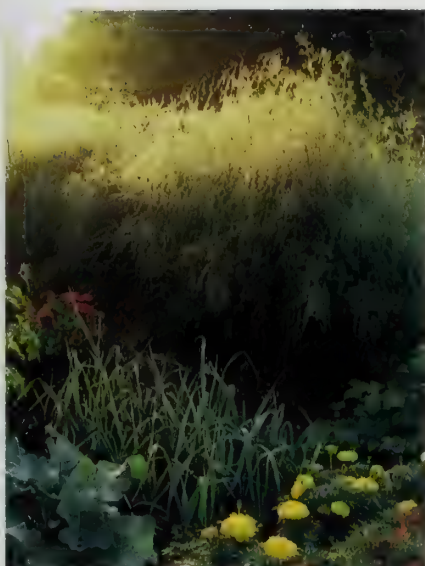
OPPOSITE: Gathering Bibb lettuce, Walter Chandoha is surrounded by a bountiful crop he and Mrs. Chandoha will share with friends and any of their six children coming home for the weekend. At his right, kohlrabi. At his left, rows of beets, cabbages and peppers stretch away to the rail fence. Marigolds, celosia and chrysanthemums provide bright islands of color.

ABOVE LEFT: Chrysanthemums sprawl toward orderly rows of collards, Egyptian onions and cabbages. Chandoha favors the Egyptian onions because "they can be planted in midsummer to provide tender spears for salads in autumn. Then they go dormant in winter and are ready for harvesting in March." ABOVE: A solitary cabbage nestles between onions and marigolds. Maria Chandoha dries globe amaranth, right, for flower arrangements.









ways felt that "a vegetable garden in itself is a bit drab," and every year thereafter he has planted more flowers—gaillardias, chrysanthemums, impatiens and zinnias. But it is the vegetables that earn his highest praise. Among his favorites is asparagus. Every evening for almost three weeks in the spring the Chandohas "get the water boiling and go out and pick asparagus for dinner," from plants set out almost twenty years ago. Raspberries are another favorite, in part because they are so prolific; they bear throughout July on the old canes, then rest in August and produce another crop in September on the new growth, continuing until the

first frost. He considers potatoes "probably the most underrated homegrown vegetable," but his highest accolade is reserved for "a nice, warm ripe tomato."

Although Chandoha may give some thought to garden design in the winter, he never draws a plan on paper. Rather, he creates the design as he plants, according to the height, color and texture of each variety.

Toward the end of August, the whole Chandoha family gathers at the eighteenth-century stone farmhouse. For all of them it is a time of reunion and a chance to savor the bounties of the garden before the final harvest. □

OPPOSITE: Backed by a stand of conifers, raspberry bushes provide the Chandohas with two crops a year, one grown on the old canes, the second on new ones. Near the wheelbarrow, newly planted fall greens are burgeoning. In the foreground is a section of the herb garden where Chinese chives, rosemary and sage thrive beside scarlet salvia, grown for its flowers as well as for the savory leaves. ABOVE: Sunlight catches asparagus gone to seed. Left, leeks and broccoli.

BELOW: The tall lacelike flower at right is fennel, grown for seed. In a diagonal line below scarlet salvia are, from left, rosemary, sage, Italian parsley, tarragon and basil. Marigolds are interplanted with thyme and curly parsley.





# Legend of Le Fresne

*Marquis and Marquise  
de Brantes near Tours*

TEXT BY CHARLES BRICKER  
PHOTOGRAPHY BY DERRY MOORE



ABOVE: In 1762 François-Joseph de Marizy commissioned Anatole Amoudru to replace an early-16th-century manor house with a classical chateau. Completed in 1770, Le Fresne, located near the village of Authon northwest of Tours, is now the home of the marquis and marquise de Brantes, whose family acquired it in 1804. BELOW: Involved in international carriage-driving events, Sue and Paul de Brantes also farm part of their 1,300-acre estate and raise Cavalier King Charles spaniels. OPPOSITE: Complementing the salon's 18th-century painted boiserie is a Beauvais tapestry woven from a Boucher cartoon. On the Savonnerie rug stand Empire armchairs.

AMONG LOCAL MERCHANTS' advertisements in the Authon town bulletin is a modest one that reads: "Paul de Brantes. Firewood. All sizes. Home delivery. Le Fresne at Authon."

Le Fresne is a small, luminously elegant chateau nestled deep in the prosperous green countryside northwest of Tours. Authon is the neighboring village; Paul de Brantes is Le Fresne's owner and Authon's mayor. His American wife, Sue, describes their house as "a good example of a French family home, representing a tradition of aristocratic integrity that gives me, an outsider, something to live up to."

Built in the 1760s out of resplendent white limestone, Le Fresne embodies this integrity in both its architecture and the lives of its inhabitants, lives distinguished by a forthright assumption of civic and domestic responsibility. The daily round of the marquis and marquise de Brantes is centered on Le Fresne and its continuance, and as Mme de Brantes remarks, "Paul and I are up and about every morning at six-thirty. We're really custodians, links in a long chain."

As custodians of Le Fresne, the de Brantes not only cut and deliver firewood, they grow wheat and other crops. Over the past couple of decades, they've raised generations of sheep, horses and Cavalier King Charles spaniels—as well as two children, Roger and Flore. The marquis is active in local forestry and farm groups and is president of the regional carriage-driving association and







a member of the driving commission of the French Equestrian Federation. The marquise shares her husband's municipal interests and is involved in regional, national and international cultural and educational activities.

A cause close to Mme de Brantes's heart is La Demeure Historique, a French organization devoted to the preservation of the nation's histori-

cally and architecturally significant houses. The preservation of Le Fresne is, of course, one reason the de Brantes live such multifariously busy lives.

The de Brantes' ties to the estate reach back to 1804, when Gen. Pierre-François Cuillier-Perron bought it from the de Marizys, gentry fallen on hard times in the aftermath of the French Revolution. The general's de-

scendants took the name de Brantes—a family name that would have become extinct—in 1863 when his great-granddaughter Louise de Cessac married Roger Sauvage.

General Perron, a weaver's son who had risen to fame and considerable fortune in the service of an Indian prince, set sail for Le Fresne from Calcutta in January 1806. From





his arrival in November until his death twenty-eight years later at the age of eighty-one, he lived in tranquil retirement in the harmonious ensemble of château, outbuildings and gardens that Anatole Amoudru had designed in the 1760s for François-Joseph Legrand de Marizy.

De Marizy's father, Louis-Joseph,

ABOVE: At one end of the château's billiard room is a large painting by Boisfremont of Roger Sauvage de Brantes's mother—she is the one turning the pages of the musical score—and her family. The contemporary pastel of Cavalier King Charles spaniels was done by a family friend, Brigitte de La Rochefoucauld.

OPPOSITE: *Natives of the Pacific*, an 1804 papier peint designed by Jean-Gabriel Charvet and printed by Dufour, covers a guest room.

had made enough money as hatter to Louis XIV and his court to finance the transition from plain Legrand the hatter to Legrand de Marizy, landed gentleman. He needed a country place to go with his new name, and in 1717 he found Le Fresne, extensive and wooded (*fresne* is an old-fashioned spelling of *frêne*,





which means ash, though the estate's woods today are mainly oak and poplar). The property had an aristocratic pedigree stretching back to the thirteenth century and the counts of Vendôme. It was François-Joseph, born just after his father's demise in 1734, who decided at the age of twenty-eight to replace Le Fresne's sixteenth-

century manor house with something grander and more up-to-date.

Subsequent to his own gentrification, Louis-Joseph had bought for his unborn heir a royal post, that of master of forests in the Franche-Comté region. Notes Paul de Brantes, "Since one of the royal forester's duties was to maintain public build-

ings with revenues obtained from selling wood from the royal forests, de Marizy was in daily contact with architects." One of them was Anatole Amoudru, only twenty-three in 1762 when de Marizy commissioned him to design the new house. Plans were approved in 1764, construction

*continued on page 201*





ABOVE: The English tapestries that hang in another guest suite once protected many of General Perron's possessions on his trip from Calcutta to Le Fresnoy, where he settled in 1806. The portrait is Dutch. A small Oriental prayer rug is on top of a Persian carpet. OPPOSITE: The gardens, designed by Anatole Amoudru in 1768, were restored to the original plan in 1900. Although never fully carried out to completion, the allées of the park were meant to link the gardens to the château. Stone ornaments are from a former de Brantes family house near Versailles. At rear right is the chapel.





Le Fresne is a small, luminously elegant chateau nestled deep in the prosperous green countryside northwest of Tours.



# A Matter of Symmetry

## *Classical Elements Enrich a Manhattan Apartment*

INTERIOR DESIGN BY JOHN SALADINO, ASID  
TEXT BY JOHN TAYLOR  
PHOTOGRAPHY BY PETER VITALE

HAVING DECIDED TO return to New York after living for many years in Florida, John Saladino's clients acquired a capacious apartment on Fifth Avenue. But because they intended to keep their southern residence intact, they were bringing

virtually no furnishings or objects with them to their new home. "It was a new beginning. They had almost nothing," confirms the designer.

They did, however, know what they wanted to have. "They are both of Mediterranean heritage and were

interested in starting a collection of museum-quality artifacts from the ancient world," Saladino explains. To help his clients realize that ambition, Saladino and his associates spent two and a half years scouring antiques shops from San Francisco to London.



"Placing classical things against a modern background gives them a new dynamic, a new life," says John Saladino (above), who emphasized his clients' collection of antiquities by creating a deliberately restrained design for their Manhattan residence. ABOVE RIGHT: The designer

intended the entrance hall as a minimal space that would not compete with the artworks. The stripped-pine door surround from Danny Alessandro frames the view to the living room. At right is a marble Roman krater, 1st century A.D. Periwinkle slipcovers, Cowtan & Tout.



It was exhausting work, but eventually they put together an array of objects so impressive that one—a 4,500-year-old Cycladic marble torso—has been borrowed by the Metropolitan Museum of Art.

With such a dazzling assemblage, the couple ran the risk that their apartment might inadvertently assume the character of a museum. And they wished at all costs to avoid sacrificing human considerations for the sake of the inanimate objects on display. "The couple is very low profile and conservative," says Saladino. "They didn't want a drop-dead look. They chose comfort over theater."

Luxury suggests indulgent splendor to most people. Saladino, however, defines the luxurious first and foremost as the comfortable. He zoned each room with precision, providing small groups of furniture that invite relaxation. And he selected furnishings that, though antique, can reliably serve the function for which they were built. "There are precious objects in each room, but they are used," he says. The designer, who is known for his striking combinations of disparate motifs, believed that a muted contemporary background would highlight the classicism of his clients' artifacts. Thus the walls

are pale and largely empty, the draperies simple and plain.

Although it might escape the untutored eye, Saladino employed throughout the apartment the classical emphasis on enfilades, or axial views that terminate in a beautiful object. "I've tried to use the concept implicitly, rather than hitting you over the head with it," he says. But if the execution is unobtrusive, it is nonetheless important. The two major axes, in fact, not only unify the public rooms, they form the substructure for the apartment's décor.

The first view is encountered upon entering the apartment, when



The residents' "tremendous interest in the classical world" determined the design scheme for the apartment and focused attention on the objects. In the entry (above) is a 4th-century B.C. Macedonian gold crown with laurel-leaf detail displayed in glass atop a lacquered column.



In the living room a 500 B.C. Etruscan hydria, or water jar, and smaller Roman terra-cotta oil lamps, 2nd to 3rd century A.D., are set atop a carved marble mantel from Danny Alessandro. The 1830s pen-and-ink drawings are of Athens monuments. The Chinese garden seat is 19th century.









Saladino sought a formal atmosphere for the living room, which he "zoned for comfort" into various seating areas. Framed by pine pilasters is a Cycladic marble torso by the Goulandris Master, 2500 B.C. A rare Persian Tabriz provides a muted accent. Saladino designed the low table for Baker, Knapp & Tibbitts. Sheraton sofa from Hyde Park Antiques; Sheraton ebonized armchair is from Kentshire Galleries.





Early-19th-century English and French furniture distinguishes the library. Roman marble head is from the 1st to 2nd century A.D. Table from Baker, Knapp & Tubbs. Regency painted armchair, Hyde Park. Velvet upholstery and taffeta pillow fabric, Lee Jofa. Bakhshaish Persian carpet.

one's eye is drawn down the white hall through a dramatic eighteenth-century pine door surround, then into the living room. There it is arrested by a large window beside which stands a handsome marble krater.

This initial axis pulls the visitor into the living room and to a second and perpendicular axis. This one is anchored at the far end of the room

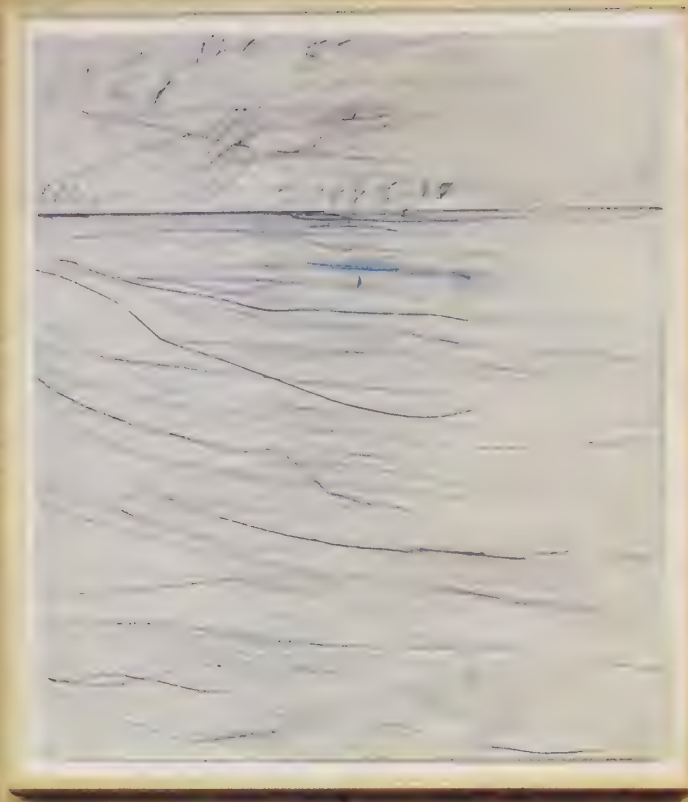
by the Cycladic torso, which is framed by another window and two carved wooden pilasters, "like guardians," notes Saladino.

The secondary axis also serves to join the living room to the dining room. Framed by another wooden door surround, the axis terminates at the room's most exquisite object, a Roman bronze water jar.

The overall intent behind the living room's design was to generate a feeling of calm spaciousness that comforts the senses. The bare walls enhance the airy quality by enabling the pilasters to strike a vertical note—an emphasis on height that is repeated by two gilt mirrors and a vitrine. "I was concerned with the spaces between the objects," the designer says. Indeed, he gave the walls at either end of the room an elliptical shape to give the impression that they are receding. "It makes them disap-

OPPOSITE: In the library is an untitled work on paper by Cy Twombly, and a Roman marble head, 1st to 2nd century A.D. The designer used a deeply carved English molding as a fire surround.









ABOVE: In the dining room, an Italian Neoclassical side table holds celadon and sang-de-boeuf porcelains and an Art Déco molded-glass vase. The Heath Brown platter above is circa 1810.

pear so you just see the pilasters." To counter any suggestion of sterility that might come from such admittedly minimalist tactics, Saladino has covered some of the tables with what he calls "cozy clutter—the sort of thing more often associated with a traditional English country room than with a modern apartment," he says. "It makes the room more homey, less museumlike."

The dining room design achieves many of the same effects as the living room, but through different means. To add the illusion of height, Saladino constructed a vaulted ceiling. And for comfort, he divided the room into two zones. One consists of the main table, the second of a smaller breakfast table with a sofa placed near a window enjoying Central Park views.

Rendered in a rich palette of taupe, gold and cinnamon, "the dining room is intended as a foil against the whiteness of the living room,"

BELOW: "The idea was to banish the forbidding formal quality of most dining rooms," says John Saladino. A Roman bronze hydria, circa 1st century A.D., is juxtaposed with 17th-century Japanese panels mounted as a screen.







ABOVE: In the master suite is a Louis XVI carved overdoor, center. At left a French grisaille panel. Saladino designed the double chaise.

BELOW: In contrast to the rest of the apartment, the guest room "tips its hat to Fred Astaire and Ginger Rogers." Bronze table is circa 1920.







says Saladino. But it has a certain flexibility as well. "All the furniture is slipcovered so the clients have the option of changing the color scheme of the room with the seasons."

Many of the themes used in the public rooms are employed in the master bedroom as well. A large space that utilizes both modern and historical elements, it was formed by

taking down a wall separating two bedrooms. The scale is given definition by the room's own axis, which is anchored by an antique French overdoor. In the center of the room is a double chaise specially designed for the husband and wife. It is perhaps the crowning illustration of Saladino's notion that luxury is above all else comfort. □

A 1920s French dressing table continues the guest room's Art Déco feeling. Offsetting the 18th-century Hepplewhite mirror from Kentshire Galleries is a silk drapery with corded accents and a Boussac of France-slipcovered chair.





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MCA33

# Bon Appétit



Dominick Dunne in New York  
continued from page 149

The handsomest architectural feature in the living room is the mantelpiece. Built of wood, it has a column on each side, but the wood had an orangey finish that didn't have much appeal. Chester decided to have it painted *faux-marble*, and above it he hung a *faux-tortoiseshell* mirror from John Rosselli's shop in New York.

I needed furniture, having divested myself of all of mine six years earlier. He took me to Trevor Potts's shop, where I found the nineteenth-century English tray table that sits in front of my sofa. From Chester's own collection I bought a pair of Anglo-Indian chairs that I am particularly fond of. And he liked the collection of nineteenth-century bird prints I had been buying over the past few years from my friend Lucy Campbell's Georgina Fine Arts in London. Once I saw we were on the same wavelength, I ceased to worry anymore and let him have his own way.

My favorite room is the room I work in. It's comfortable, practical and pretty. Everything I need is at hand. For greater concentration I have faced my word processor against the wall rather than toward the view, but when I feel like a break

**Now I want  
just enough, but I  
want everything of  
that just-enough  
to be good.**

I have only to open the door and walk out onto the terrace with a cup of coffee and sit down and admire my garden. Last summer I planted geraniums and petunias and impatiens. At Christmas the trees were lit with white lights. A week or so later I experienced a feeling of utter contentment when I sat feet-up on a chaise by a roaring fire and watched the first snow fall on my trees outside. I'm finally home, I thought. □

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## SHADOW OF THE ROCKIES

Renewing the Historic Cody Ranch  
*continued from page 154*

go's Art Institute, Molesworth went west before World War I, initially settling in Billings, Montana. In 1930 he moved to Cody, where he established the Shoshone Furniture Company and became a dealer in Western art and artifacts. In his time, Molesworth was a busy, sought-after talent. At his death, he had worked in nearly every state and—according to his son, Lee—"had done a couple of yachts and islands as well." His furniture—all that he could manufacture—was marketed to the gentry by Abercrombie & Fitch, then in its heyday.

He was obviously not a man for cities. He drew his inspiration from

### The spirit and genius of Thomas Molesworth looms throughout.

the West, but not in the sense of turning out reproductions of local art. He used indigenous materials and rang changes on traditional styles and techniques. But his eye was sophisticated, and nothing he produced comes across as *faux-naïf*. A leather-covered dressing table in the main guest cabin shows a keen awareness of Art Déco translated into wilderness terms. Molesworth's eye seems to have been ecumenical, governed by what worked for these kinds of buildings in this kind of place, drawing from a broad mental inventory and a fine feeling for adaptation.

Fortunately, kindred spirits have followed him both in the proprietorship of the TE Ranch and in the sensibilities brought in to keep the place fresh and lively. Irvine and Fleming's successorship has been all but seamless. Mrs. Duncan says that it is virtually impossible to tell what is new from what is old. Most important, nothing appears out of place; there are no jarring notes. Thomas Molesworth, an exacting man by all accounts, must be delighted. □

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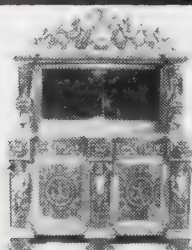


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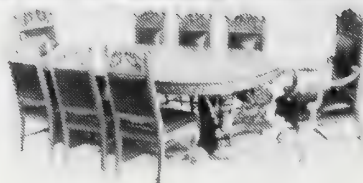
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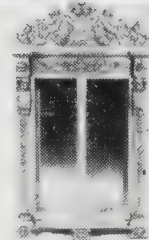
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Figural Carved Sideboard, en suite



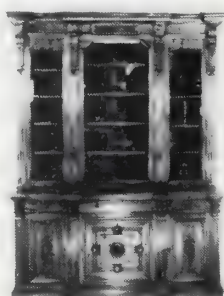
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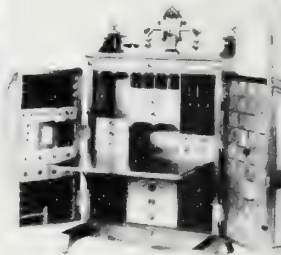
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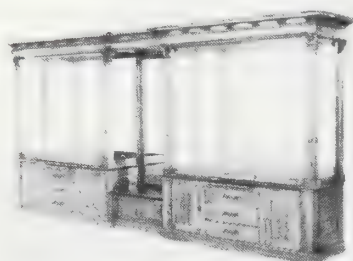
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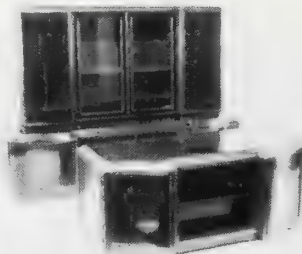
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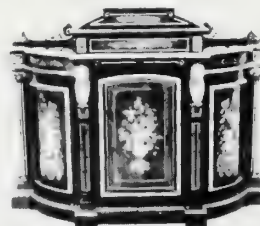
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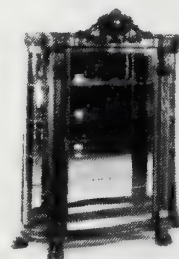
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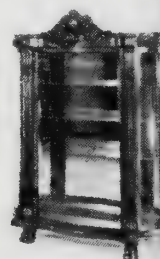
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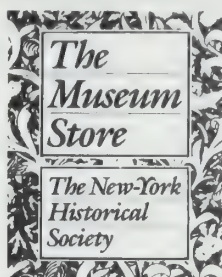
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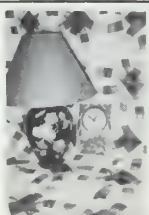
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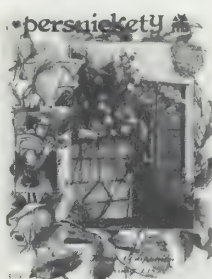
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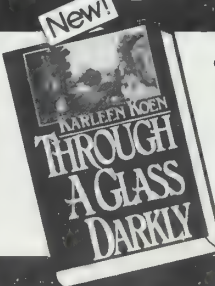
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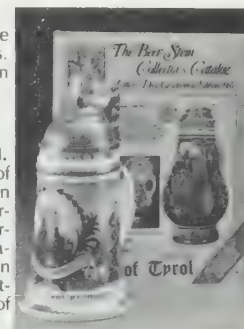
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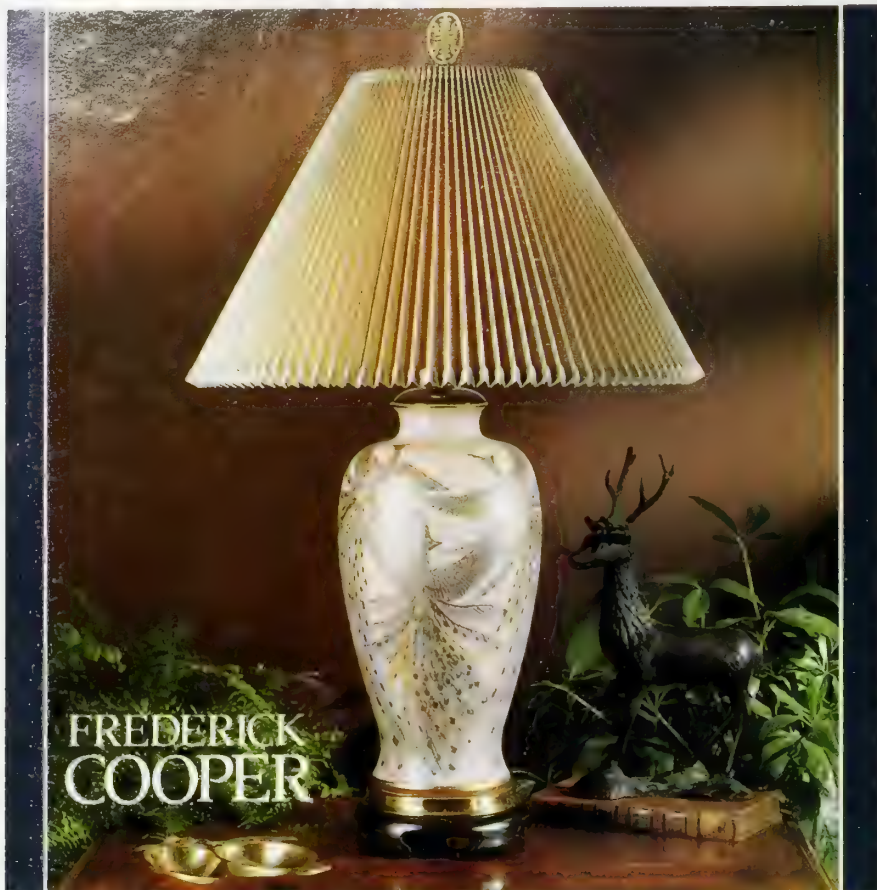
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## CANYON CONFIGURATION

Architect's House in a Los Angeles Arroyo  
continued from page 168

four-part vault recalls a similar Jeffersonian solution at Monticello. French doors on two sides of the room open onto small balconies that overlook the landscape as in the paintings of Caillebotte and Matisse.

The compact master bedroom, just beneath the living room, holds a vaulted "four-poster" enclosure with windows overlooking the orange trees on the steeply raked hillside.

"The large-scale fragmented south side of the house is the 'urban' one," Phelps asserts, "as it looks toward the city and the more densely developed part of the canyon. The simpler, curving north side is more unified and less open. It responds to the sweeping hillside above it." Karen Simonson responds to both aspects of the house's personality. "It's a peaceful and restful place," she observes, "and yet I'm never bored here. After a long day, it's a refreshing environment to come home to."

Several subtle ploys make Arroyo House seem larger than it is. Except in the long and spectacular hallway, the architect eschewed large, flowing spaces in favor of small, discrete, distinctly formed rooms. A layered effect, achieved through "a thing within a thing," draws the eye outward and also enlarges spaces. The house is further integrated by colors that drift from the heart of one room to the edge of another. Indeed, Phelps proves himself to be a master colorist. His juxtaposition in the living room of aquamarine and yellow is as striking as the gray-green and terra-cotta red in the master bedroom.

An equally crucial element of the architect's success is his choreography of formal, academic and historicist elements to frame and articulate an essentially informal idea. One example of such ironic "collisions" is the elegantly mannered front door and landing spilling out onto the typically Los Angeles suburban carport. Such confrontations make Barton Phelps's Arroyo House a masterful achievement of architectural synthesis. □



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## LEGEND OF LE FRESNE

Marquis and Marquise de Brantes near Tours  
continued from page 179

began in 1765, and work inside and out was finished in 1770.

"It's surprising," the marquis comments, "that such youthful collaborators were so sober-minded. Their plans were pared to the bone—absolutely devoid of Rococo detail."

Perhaps the château's understated refinement also helped shape the lives of the de Marizys and their successors. General Perron may have lived a mercenary's life in India, but neither during his tenancy at Le Fresne nor at any time since has scandal or untoward upheaval darkened the estate's serene vistas.

There have been, however, episodes of discreet heroism: Paul de Brantes's father was a French army career officer and Resistance leader who died in a Nazi prison camp in 1944. And in 1974 the château took on political luster when a temporary resident, the marquis's brother-in-law Valéry Giscard d'Estaing, was elected president of France.

Because of his father's untimely death, Paul de Brantes became master of Le Fresne early in life, in 1950. "In those days," he recalls, "I would come down from Paris for vacations only. But in 1964 I decided to live here year-round, since every time there was a crisis I seemed to be away. It's not possible to run an estate like Le Fresne without living on it."

During the years Giscard and his wife, the marquis's sister Anne-Aymone, occupied the main house, the de Brantes lived in the pavilion that faces the chapel. These graceful premises were originally used for bathing and laundry, and were remodeled to provide living quarters at the turn of the century.

Today the pavilion and other buildings on the estate are often occupied by friends and relatives who help perpetuate Le Fresne's thoroughbred traditions by keeping the structures spruce and lived-in. Houses can die, as visitors to uninhabited châteaux know, but Le Fresne is lucky enough to have owners who maintain it in splendid health. □



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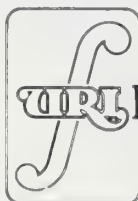
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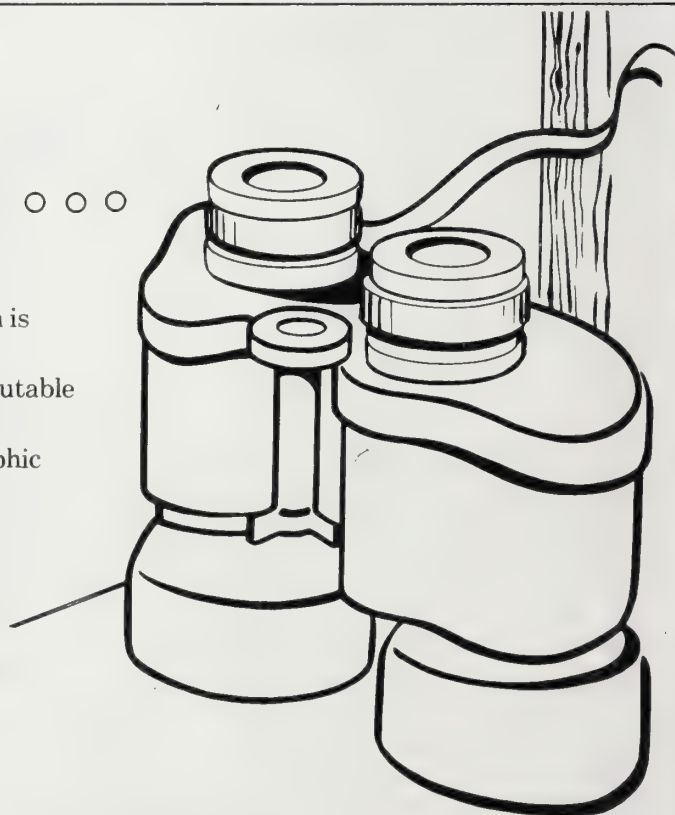


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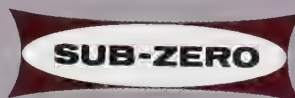


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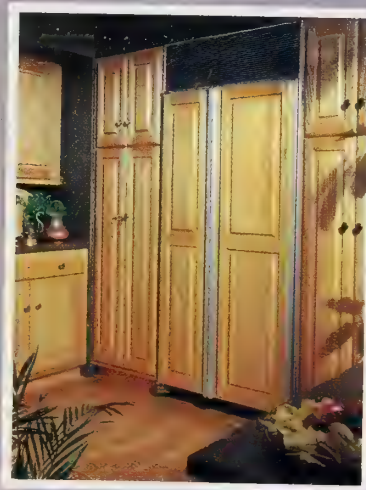
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## THROUGH ANTIPODEAN EYES

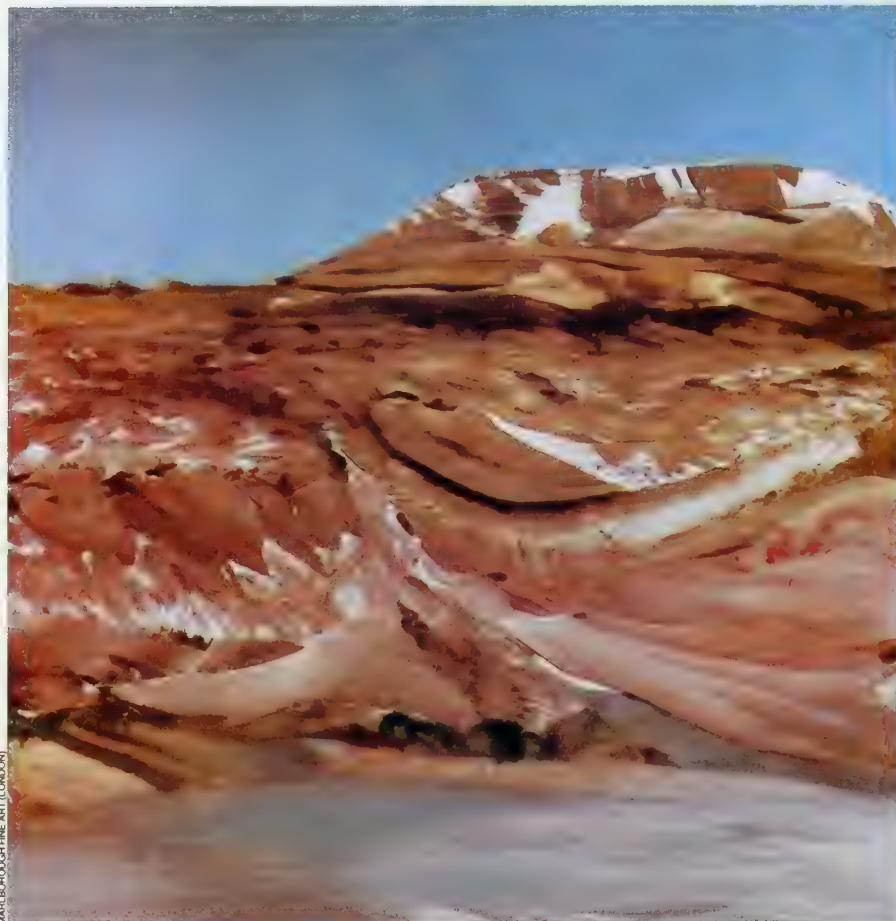
### The Vivid Imagery of Australia's Artists

by Peter Fuller

prominent of a talented generation of Australian artists whose imaginations were fired by the strange landscapes of the antipodes.

And Australia is a disconcerting place—especially for those used to the European conception of the natural world as a garden made by God for man. Australia's first white painters were drawn from the ranks of British convicts, naturalists and colonialists, who found it hard to make sense of this vast and desolate island at the wrong end of the earth, with only a thin coastal ribbon of fertile land. They gazed with incomprehension on Stone Age tribesmen and what seemed to be nature's bizarre experiments in flora and fauna. Often they portrayed gum trees as if they

LEFT: *Australian Landscape*, 1963, Sidney Nolan. Heralded by Kenneth Clark as "one of the first artists to give the flavour of that strange continent," Nolan evokes the struggle of man and nature against the unyielding backdrop of the bush. BELOW: Fred Williams's *Hardy River, Mount Turner Syncline*, 1981, is from his Pilbara series. Among the last of the artist's works, the series was executed from gouaches made on site in western Australia.




IN 1947, KENNETH CLARK, the great English art historian, was taken to an exhibition of contemporary Australian landscape painting in Sydney. Just as he was beginning to think the genre had been thoroughly exhausted, he noticed a picture by the then-unknown Sidney Nolan. Clark took a taxi to a remote suburb where he found the artist "dressed in khaki shorts, at work on a series of large paintings of imaginary birds."

Clark bought a picture—the first of many—and returned to England confident that he had "stumbled on a genius." His judgment proved right. Nolan quickly emerged as the most



continued on page 208





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The Artist

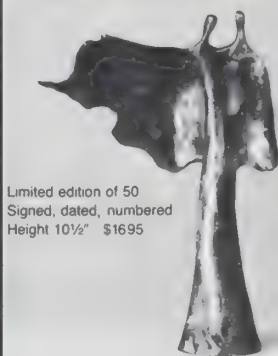
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## THROUGH ANTIPODEAN EYES

The Vivid Imagery of Australia's Artists  
continued from page 204

were English oaks, and the bush as a woodland glade.

It was almost a century before artists seemed really to look at the realities of the Australian landscape. In the 1880s Charles Conder, Frederick McCubbin, Tom Roberts and Arthur Streeton were all influenced by French Impressionism. Today they are remembered as the Heidelberg

luminous effects of the Impressionists; he, too, combined a fine sense of detail with an imaginative grasp of the desolate, almost Gothic, sublimity of the rocky terrain. Unlike Heysen, Rees was a romantic; today, over ninety, he is still working, and until this year lived in a house overlooking Sydney Harbor, the subject of one of his best-loved pictures. His recent

modernism and the symbolic possibilities of the Australian landscape. Foremost among these was Sidney Nolan. Before becoming a full-time painter, Nolan worked at a variety of jobs; his career included stints in a gold-mining office, a hat factory, a hamburger stand and as a sign-painter. But through books, reproductions and the National Gallery of Victoria



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*Summer Snow on the Mountain II, 1986*, by Lloyd Rees depicts a landscape in Tasmania, a frequent subject of his. When it was shown at an exhibition in 1986, he commented, "It's a painter's painting." Though in his nineties, Rees still works nearly every day.

School, after a district near Melbourne that is so fertile and beautiful it has been called "the Barbizon and Fontainebleau of Australia." Their pictures convey a sense of harsh, bright light and vast open space absent from European painting. They were pastoral painters, who wanted to evoke the image of an antipodean Eden bathed in what Streeton called the "copper and gold . . . all the light, glory and quivering brightness."

By the 1930s Australian landscape painting had largely degenerated into an empty mannerism, but there were exceptions. Hans Heysen, a German-born artist, had a sharp eye for the structure of a gum tree or the grandeur of the ancient Flinders Ranges. Lloyd Rees, born in Brisbane in 1895, also refused the

work clings less closely to appearances and engulfs the viewer in glowing vistas of space reminiscent of the late works of J. M. W. Turner.

But Russell Drysdale was perhaps the first Australian painter to learn something from the imagery of an injured nature so vividly expressed in the wartime works of such British artists as Henry Moore and Graham Sutherland. Drysdale used these novel forms as the starting point for his own vision of burning red skies hanging over drowsy outback towns or searing expanses of brown sand scattered with gnarled tree forms and cow skulls.

A group of younger artists, gathered around the oddly named *Angry Penguins* magazine, were also becoming interested in the achievements of

in Melbourne, Nolan managed to acquire a wide knowledge of contemporary art and literature.

His first pictures were abstract, but he soon began to combine an interest in the art of children with a sense of the limitless vistas of the Wimmera Plains, where he was posted during World War II. Eventually he became best known for his pictures based on the life of Ned Kelly, the son of a transported Irish convict, who became a notorious bushranger, or bandit, and was hanged in 1880 at the age of twenty-five. Like Bonnie and Clyde, Kelly was resurrected as a folk hero. Nolan, whose grandfather was a policeman at the time of Kelly's exploits, depicted the outlaw dressed in the square cast-iron mask he wore for protection. As Nolan once put it, Kel-



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# What would you do without

## THROUGH ANTIPODEAN EYES

The Vivid Imagery of Australia's Artists  
continued from page 208

ly's was "a story arising out of the bush and ending in the bush." In Nolan's pictures, Kelly becomes the emblem of man at odds with both the social and the natural world.

Soon after his meeting with Kenneth Clark, Nolan spent a year wandering through Queensland, painting the outback and the architecture of the gold-rush towns. He also produced a series of "drought" pictures based on the mummified corpses of sheep and cattle. Oddly, these pictures are far from macabre; Nolan's easily flowing ripolin paint gives them symbolic, even decorative qualities—almost like secular crucifixions.

Nolan began to spend more and more time outside Australia. He set up house in England and traveled widely. But even when he painted in Europe, or later in Africa and America, his work was permeated by the memory of Australia. He once said

that his paintings "have always been a way of showing the Australian bush, a reason for painting the bush. This feeling for the bush sticks with one forever." A sense of fragile men in a hostile environment even informs the 252 paintings of Nolan's Gallipoli series, which he gave to the Australian War Memorial in 1977. Nolan had not been born during World War I when Anzac troops perished in this modern Trojan War, but the shadow of the events fell across his childhood. He has described Gallipoli as "the nearest thing to a deeply felt common religious experience shared by Australians."

A sense of Australian myth also comes through in the work of a younger contemporary of Nolan's, Arthur Boyd. One of Boyd's most famous early pictures, *The Expulsion*, shows Adam and Eve leaving the Garden of Eden for the fallen landscape of the

bush. In 1959 Boyd too left Australia to settle with his family in England. There he painted pictures on the theme of Nebuchadnezzar and the fiery furnace, and a lyrical and poetic series in memory of his father, Merric Boyd, an artist and potter. Later Boyd acquired a cottage in East Anglia, where he reinterpreted the cradle of English landscape painting through antipodean eyes.

Eventually, however, Boyd acquired two properties located on the Shoalhaven River in New South Wales, and in 1972 he began painting the Australian landscape once again. Today he likes to capture the changefulness of the light over the Shoalhaven, what he calls "the great bursts of color that suddenly happen." He says that "the stars seem infinitely brighter there." Even the great river has its changing moods. "That's why the bathers and water-



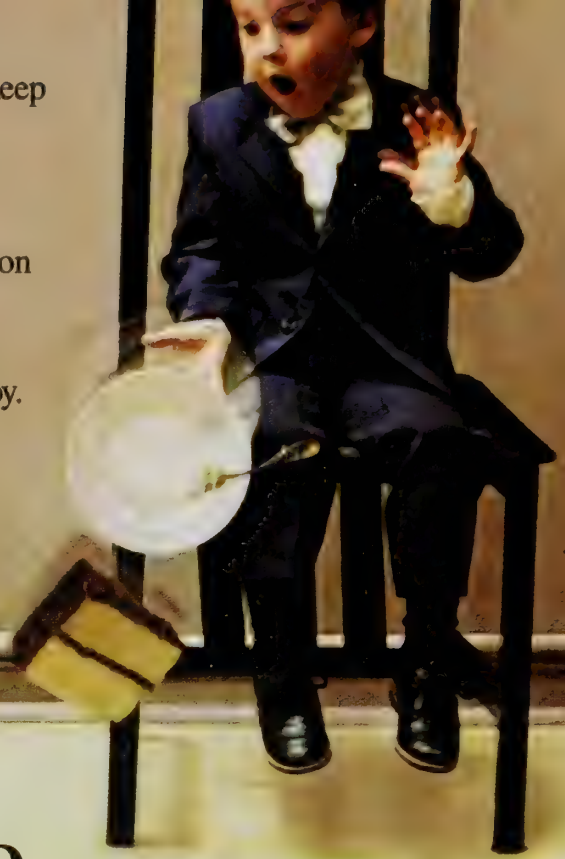
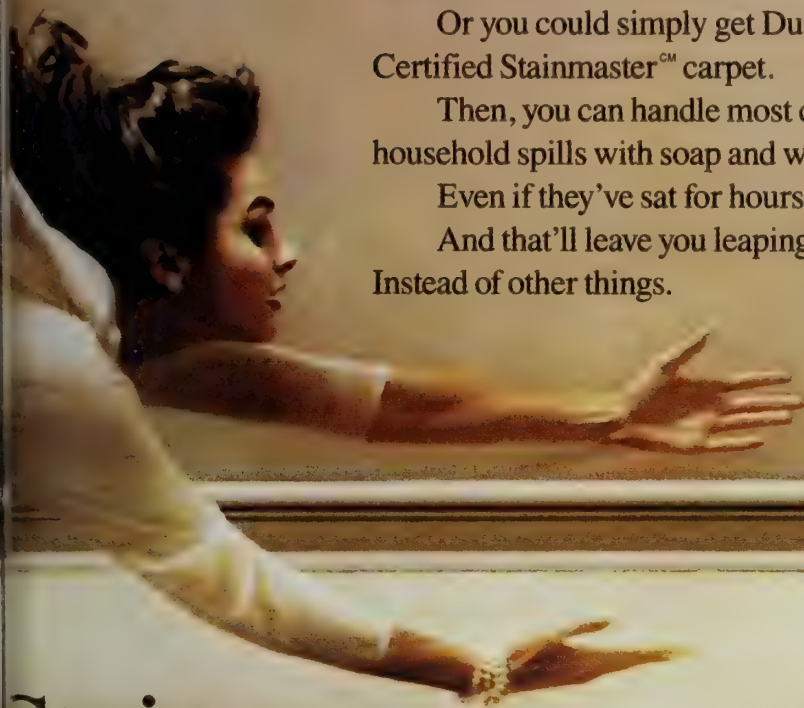
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## THROUGH ANTIPODEAN EYES

The Vivid Imagery of Australia's Artists

skiers love it so much. It's a great setting—just ready for spoiling." His recent pictures depict them in their flippers, broiling like king prawns beneath majestic Pulpit Rock.

No painter struggled harder than Fred Williams to create a vision of Australia that healed this sense of alienation between man and nature. As a student Williams was influenced by Nolan; in 1959 he also made a painting trip with Boyd, following the Goulburn River up to the Murray. But in the end Williams's vision differed from theirs. He was aware both of recent American art and of traditional Chinese painting. He soon eliminated figures from his landscapes, which became at once abstract and depictive; he emphasized flatness while simultaneously suggesting vistas of vast, unbound space. Williams would often inscribe the picture plane with calligraphic marks that

represented scrawny clumps of scrub.

In 1979 Roderick Carnegie, chairman of CRA Limited, a mining company, invited Williams to paint in the Pilbara region of western Australia, where his company was mining iron ore. In this strange but deceptively beautiful part of the world, the surface of the earth rises up in undulating mounds punctuated with tufts of bush. The hot red sands shimmer with "desert varnish," an optical effect that makes the arid ground seem almost lush. "Anyone who could *not* paint this country," Williams wrote in his diary, "is probably in the wrong profession." But perhaps only he could have produced a series of masterpieces based upon it. In his magnificent Pilbara paintings, the awesome alienness of the outback is not denied but rather redeemed through the shimmering beauty of his painted forms. Working from

gouaches he made on the spot, Williams completed the series in 1981; the following year he died.

Despite Kenneth Clark's support, the work of Australian landscape painters is rarely well represented in galleries and museums outside Australia. Perhaps their achievement is only beginning to be understood. For as Clark put it, "in Australian landscape painting, as in all great landscape painting, the scenery is not painted for its own sake, but as the background of a legend and reflection of human values." Paradoxically, the Australian vision of man's struggle to come to terms with a hostile environment seems to have an almost universal significance in our troubled century. As T. S. Eliot wrote in *The Waste Land*, "(Come in under the shadow of this red rock), / And I will show you something different... I will show you fear in a handful of dust." □



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